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ABSTRACT

This document is the result of a two-year process to develop a complete music curriculum and standards guide for Maine schools. It is arranged in four parts or "strands." Strand 1 covers classroom music from kindergarten through grade 12. Strand 2 addresses the vocal music program, and strand 3 the instrumental program for the same levels. Strand 4 includes additional guidelines for system wide issues such as curriculum planning and professional development. This guide is designed as a working outline to assist teachers and school systems in developing and personalizing their individual music curriculums. To help facilitate that, worksheet pages are included in each section with directions for use. The guide assumes a minimal program schedule to reflect the present conditions in the majority of Maine schools, that is classes meeting weekly all year for forty minute sessions, with a trained music specialist. It is cautioned that achievement of excellence in education and mastery learning requires a much more supportive schedule to make possible the enriched program of musical learning and experience which every child deserves. Descriptions of requirements to support an enriched program are included in a standards section within each strand. Musical concepts are divided into six musical elements: (1) melody; (2) harmony; (3) rhythm; (4) form; (5) timbre; and (6) expressive qualities. The guide includes definitions of these terms, a list of topic units, and lists of music experiences necessary for the quality teaching of those elements. Music concepts are divided into grade level groupings within each strand's curriculum portion, while topic units may be assigned to different grades. (DK)

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GUIDE

for

Curriculum Building

in

MUSIC

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Maine Music Educators Association

SO 023 825

"It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."

American Association of School Administrators, 1959

"The omnipresence of music in our society and, in fact, in most societies since the dawn of history, argues that music satisfies fundamental human needs."

Music Educators National Conference, 1965

MAINE
MUSIC CURRICULUM
AND STANDARDS GUIDE

K-12
CLASSROOM
VOCAL
INSTRUMENTAL

MAINE MUSIC EDUCATORS ASSOCIATION
1987

We believe that music has earned a place in all walks of life, and that through its study and performance music can enrich the human spirit and influence quality of life. We believe it should therefore be a tangible and available medium in our schools, and we devote our talents to its teaching and practice.

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Dr. Louis O. Hall
MMEA Higher Education Representative

INTRODUCTION

This is the result of a two year process to develop a complete music curriculum and standards guide for Maine schools. This document is arranged four strands. Strand one covers classroom music K-12. Strand Two addresses the K-12 vocal music program and Strand Three details the K-12 instrumental program. Strand Four includes additional guidelines for system wide issues such as curriculum planning and professional development.

All four strands are designed to be outline guides for use by local teachers and school departments in designing their own music curriculums. To help facilitate that, worksheet pages are included in each strand with directions for use. It is hoped that this will foster an ongoing process of program update, evaluation and revision. Those wishing further details on program standards are encouraged to consult MENC publication 1039: **"The School Music Program: Description and Standards"**. (Available prepaid \$9.95 from Music Educators National Conference, Publications Department, 1902 Association Drive, Reston, Virginia, 22091)

The format and design for this document, as well as the compiling and typing of all data, was done by Gail Underwood Parker, from notes and ideas developed through two years of meetings which included over one hundred Maine music educators. The project was coordinated and edited by Dr. Louis Hall of the University of Maine [Orono]. We express our thanks to all those who contributed time, experience, and ideas.

ABOUT THIS GUIDE

This guide is designed as a working outline to assist teachers and school systems in developing and personalizing their individual music curriculums.

In developing this guide the committee assumed a minimal program schedule. For example, a K-8 classroom music schedule includes classes of no more than twenty-five students meeting weekly all year for forty minute sessions, with a trained music specialist supported by appropriate materials and equipment. This minimal program was chosen to reflect present conditions in the majority of Maine school systems so that this guide would be a realistic, viable tool. It must be emphasized however that achievement of excellence in education and mastery learning requires a much more supportive schedule to make possible the enriched program of musical learning and experience which every child deserves. A further description of the requirements to support an enriched program can be found in the standards section of each strand in this guide.

Musical concepts are divided into six musical elements: Melody, Harmony, Rhythm, Form, Timbre, and Expressive Qualities. These are defined on page 16 of this guide. A list of topic units is included for classroom music, listed and described on page 18. Lists of music experiences necessary for the quality teaching of those elements can be found on page 17 [classroom music] and pages 107 and 143 [performance-based ensembles]. Musical concepts are divided into grade level groupings within each strands curriculum portion, while topic units are assigned to a particular grade level at the discretion of the individual teacher or school system. It is understood that topic units may be taught through concept lessons, or independently.

It is paramount in the teaching of these musical concepts and skills that the instructor always maintains a balance of elements and musical experiences. These experiences include singing, listening, reading, playing, creating, and valuing (classroom), and tone production, reading, auditory perception, expression, ensemble, and communication (performance ensembles). It is understood that the creative side of music (improvisation, for example) and the global nature of music (foreign folk music, and non-western musical styles), will be a normal part of the quality program. It is assumed that teachers will personalize the music program through their choices of specific musical experiences and materials used to teach the concepts outlined in this guide.

The grade-level objectives in this guide reflect a continuing basic music program. Because musical skills, performance abilities, outside school experiences and cultural exposures are highly individual, all students may not have achieved all outcomes by the close of each grade level. However, all students have the right of exposure to these musical elements and experiences. The rate of growth and achievement will vary widely. Therefore, it is the goal of this guide to provide a working outline of basic musical experiences.

As teachers and administrators work to expand this guide into an on-going blueprint for their own school, they will help to make music a vital force in the lives of their students and their community as well.

HOW TO USE THIS GUIDE

FOR THE MUSIC TEACHER:

1. Complete the program support standards evaluation pages for your area of responsibility. Develop an action plan for improving program support.
2. Make copies of the curriculum worksheet pages appropriate for the grade levels and content areas in which you teach.
3. Look over the concepts and compare them with your curriculum materials to see what methods/approaches and materials you use to teach each concept.
4. For a curriculum summary it is not necessary to list all the materials and methods you use. That is appropriate for your own unit plans. For this summary you need only to write in one example which you will use to teach each concept. (See classroom music example below.)

LOCAL CURRICULUM SUMMARY WORKSHEET						
<u>Smith Elem. School</u>				TEACHER: <u>Mary Jones</u>		
MELODY						
	Singing	Listening	Reading	Playing	Creating	Valuing
1. Distinguish high / low	"I Put My Hands Up High"	"Play Along Sounds" record Side A Band 5	-	-	Max + freige game	Melodies sound nice with both high + low sounds
2. Rec mel/dir	"Twinkle Twinkle"	-	High Low	Tone Bells	Found Sound	-

5. Continue through each grade level which applies to you until the summary contains an example of each experience you would use for each concept listed. [K-8 classroom teachers remember the topic unit summary.]
6. Look it over and evaluate to be sure that your program contains a balance of experiences. Remember that each concept should be tied to an experience.
7. Make two copies. Keep one copy of your completed curriculum summary for your own curriculum notebook. Give one copy to your department head or supervisor for inclusion in your school's overall K-12 Music Curriculum Guide.
8. Re-evaluate often and revise as necessary.

FOR THE MUSIC DEPARTMENT:

1. Study this guide and discuss how your program compares to these curriculum recommendations.
2. Discuss ways to personalize this for your school situation. For example, decide at which grade level each of the K-8 Topic Units will be addressed, how many concerts will be held per year, etc.
3. Make copies of the blank worksheet pages as necessary, and distribute to each music teacher to be completed.
4. Collect completed worksheets and compile into one packet available for department use.
5. Add any additional curriculum and program information that you think appropriate for your school.
6. Make a copy for the administration of your school system.
7. Consider using your completed curriculum to develop an action plan for building a more enriched program in your school.
8. Consider asking your school system to officially adopt your completed curriculum...and perhaps even the action plan.
7. Evaluate/revise the completed curriculum on an ongoing basis.

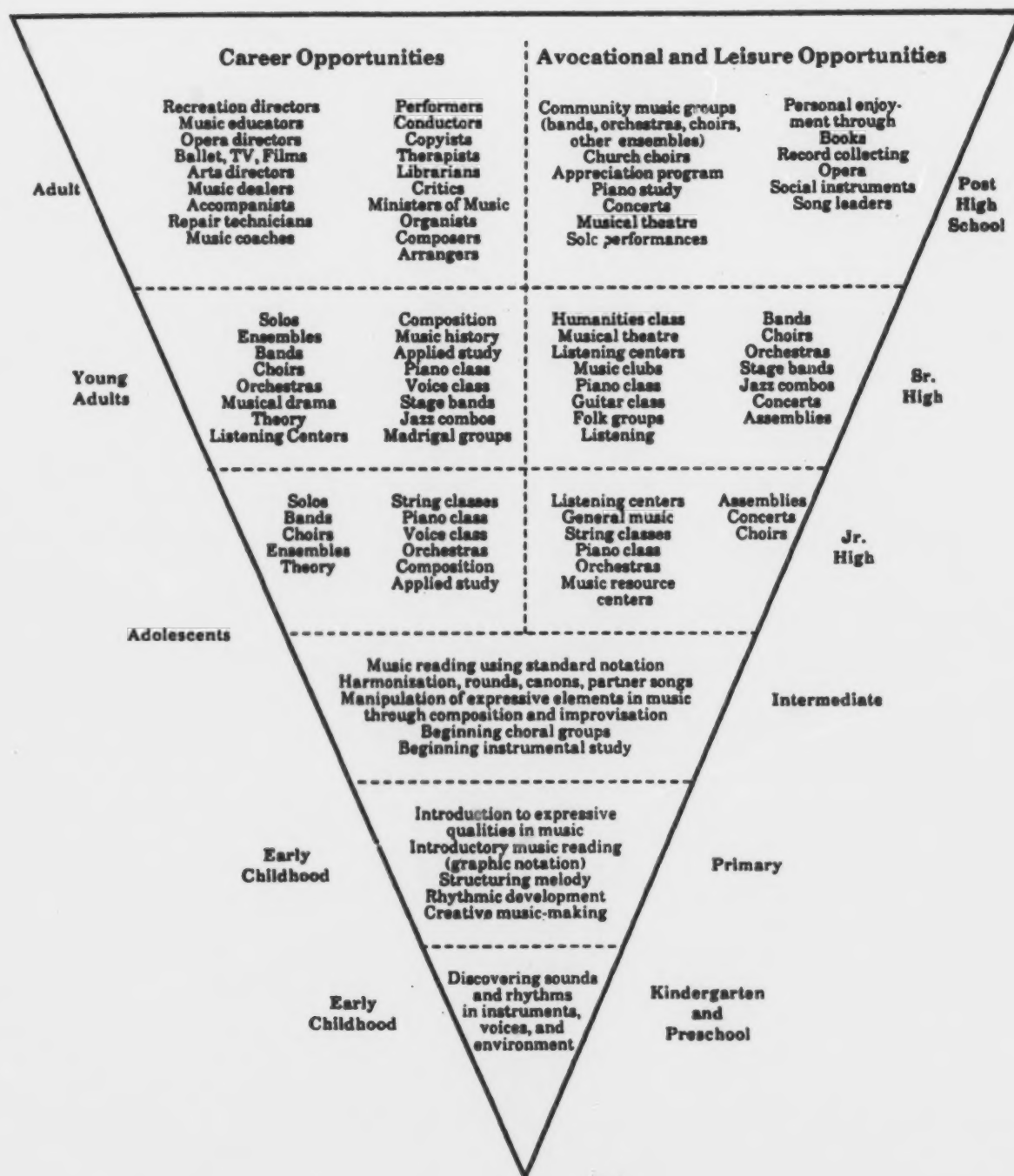
FOR THE PRINCIPAL:

1. Distribute a copy of this guide to each music teacher on your staff.
2. Based upon this guide, consider whether your school is closer to a basic classroom music program or an enriched program.
3. Provide any assistance necessary as your music teachers use this guide to evaluate and document the music curriculum.
4. Assist your teachers in fitting their portion of the music program into the overall suggested K-12 music program, while creating an ongoing school-wide document.

FOR THE SUPERINTENDENT:

1. Distribute a copy of this guide to each principal and music teacher in your school system.
2. Read this guide and consider whether your school system's music program is closer to a basic program or an enriched program.
3. Provide any assistance necessary as your music staff works to evaluate and document the music curriculum.
4. Encourage the music teachers of your system to complete the worksheet summaries for each level included in this guide and to add any pertinent additional information particular to your school or your school's program.
5. Assemble worksheets and additional information into one complete document summarizing the K-12 music curriculum in your school system.
6. Encourage school board and administration support for officially adopting the documented K-12 music curriculum for your school system.
7. Assist your music staff in formulating an action plan for further curriculum development.
8. Study the suggested hierarchy of knowledge and activities presented on page ix for an overview of school music and its relationship to the community and music profession.

Program Cone for Music Education



NOTES

STRAND ONE:

CLASSROOM MUSIC

K-8 portion

NOTES

CLASSROOM K-8

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PHILOSOPHY

Human cultures have rarely existed without some form of musical expression. We believe that the value in music exists in its potential for enhancing the quality of our lives by broadening the boundaries of our thinking and actions. Reaching young children with an organized and sequential approach to the world of music ensures this cultural endowment. We further believe that early participation and learning in music can be a crucial element in the personal development of children, since the sensory experiences which accompany musical learning develop freedom of expression, skills in conceptualization, positive and accepting attitudes, and knowledge which can be applied and valued for a lifetime of musical participation and pleasure.

GOALS

Based upon these beliefs, we subscribe to the following goals in the teaching of classroom music. We strive to:

1. Develop a musically literate and informed public
2. Provide skills and knowledge directly applicable to further, specialized study and participation in music.
3. Provide understanding and attitudes which will allow children to perceive and respond to the aesthetic qualities in music.
4. Provide experiences which call into play as many of the senses as possible.
5. Provide experiences which both clearly define and demonstrate the interrelationship and the applications of the elements of music, regardless of the musical genre.

STANDARDS

NOTES

PROGRAM SUPPORT STANDARDS

Defining the difference between a minimal and an enriched music program is no simple matter. A program's quality depends on a delicate balance of teacher skills and effectiveness, and curriculum and program support.

Much of the recent research in education has been devoted to determining guidelines for measuring and building teacher skills and effectiveness. Therefore, in designing this guide we made the decision to focus on needs particular to the content of classroom music programs rather than teacher skills and effectiveness.

A skilled, effective teacher can do wonders with very little. But to achieve a program of true quality requires a strong curriculum for the teacher to build upon. Needed as well are materials, budget and schedule to support the teacher and curriculum. Without these, even the most skilled teacher will find it difficult to develop and maintain a quality program.

Pages 15-27 of this guide will provide guidelines for developing a K-8 classroom music curriculum. As explained, this guide is based on a minimal program. Any quality teacher can build a minimal program, to be enriched with proper materials, budget and schedule support. No teacher can build and maintain an enriched program without proper materials, budget and schedule support. When evaluating your curriculum, use the following section to measure your school's support of the classroom music program.

HOW TO MEASURE YOUR SCHOOL

On pages 9-13 we have provided worksheets to help evaluate your school's support of K-8 classroom music in the following categories: room qualifications, budget, instructional materials, equipment, instruments, schedule, total student load, exceptional students and class size. As with the curriculum, we have presented you with guidelines designed to allow for any special considerations appropriate to your particular teaching situation. These worksheets are in the form of simple checklists. For each category you will rate your school on a scale from 1 to 3 as follows:

1 LACKING

Insufficient to meet the needs of a basic music program

2 BASIC

Enables program to comply with standards outlined in this guide

3 EXEMPLARY

Enables program to exceed the standards outlined in this guide

Each category will be averaged to obtain a numerical summary. An overall picture of your school's K-8 classroom music program can be figured on page 14.

ROOM QUALIFICATIONS:

The physical space in which a class meets affects a program's possibilities. Many schools do not provide a separate classroom for music, but use the concept of a "traveling" music specialist. On the list below assign each item: 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ for music use only
- _____ separate from performance space
- _____ specifically for classroom music
- _____ meeting minimum state per-student seating standards
- _____ accoustically insulated for music production
- _____ includes a carpeted area
- _____ additional space within the room for movement activities
- _____ shelving and cabinet storage appropriate for the number of students/programs which the room serves
- _____ adequate lighting, ventilation and heating
- _____ silent lighting, ventilation and heating
- _____ suitable multiple grounded electrical outlets
- _____ lockable storage space for equipment
- _____ sink/water supply readily available

_____ total points $\div$ 15 = _____ *Your school rating*

INSTRUCTIONAL MATERIALS:

A quality classroom music program should be supported by a balanced variety of resource and reference materials. Considering the quantity, quality, and condition of your materials, rate each item on the list below 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ a primary song source for each student (ex: notebook, published text)
- _____ a variety of resource songbooks
- _____ a variety of current music reference materials for students
- _____ a variety of current music reference materials for instructor
- _____ a basic recording library (cassettes, CD's, or records)
- _____ an ongoing, expanded recording library (cassette or records)
- _____ a variety of current, quality filmstrip instructional materials
- _____ a variety of current, quality video instructional materials
- _____ standard classroom materials (ex: pencils, paper, glue, folders)
- _____ hands-on activity materials (ex: games, worksheets, manipulables)
- _____ a variety of music consumables (ex: blank tapes, staff paper)
- _____ a variety of computer programs / music software available

_____ total points $\div$ 11 = _____ *Your school rating*

EQUIPMENT:

There is a certain amount of equipment essential to a basic, quality music program. There is also a wide range of equipment which enables program growth and enrichment. We have assembled a list of the equipment often used in quality music programs. [**Note : If your school uses the "traveling" music specialist concept, consider the quality portable equivalents for the equipment below AND realistic transportation for them from class to class and/or school to school.**] Check off the equipment which your program has, consider the quantity, quality and repair level of your equipment in rating each item 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ teaching station (ex: desk/chair)
- _____ student chairs
- _____ student desks
- _____ classroom size chalkboard(s)
- _____ classroom size bulletin board(s)
- _____ student chairs with arms
- _____ music stand(s)
- _____ standard classroom equipment (clock, sharpener, wastebasket etc)
- _____ lockable file space for program materials
- _____ piano in good repair and tune
- _____ electronic keyboard
- _____ plain record player
- _____ cassette tape player/recorder and/or compact disc [CD] player
- _____ basic stereo sound system (stereo receiver, turntable, speakers)
- _____ complete stereo sound system (basic plus cassette/double cassette, CD, microphone)
- _____ student listening station(s)
- _____ risers (standard choral or platform)
- _____ filmstrip projector readily available
- _____ filmstrip projector based in room
- _____ overhead projector readily available
- _____ projection screen
- _____ video cassette recorder/TV readily available
- _____ video cassette recorder/TV based in room
- _____ video camera equipment available
- _____ computer(s) available
- _____ computer(s) based in room

_____ total points $\div$ 26 = _____ *Your school rating*

INSTRUMENTS:

Particular to the music classroom is the need for a variety of musical instruments and other sound-producing materials. Specific needs will vary with each teacher and program. However, given the guidelines below, rate each item 1 (lacking), 2 (basic) or 3 (exemplary).

- ____ A. There should be a variety of instruments.
- ____ B. There should be both traditional and non-traditional sound producing materials
- ____ C. There should be enough for every student to have an instrument
- ____ D. There should be some teacher-selected instrument(s) in quantities sufficient for an entire class to be using like instruments with no more than 2 students per instrument (one each preferred).
- ____ E. There should be an age-appropriate balance of the following types:
 - rhythm sticks
 - songbells
 - percussion (ex: maracas, drums)
 - xylophone-type
 - wind (ex: flutophone, recorder)
 - string (ex: mini-harps, autoharp, guitar, dulcimer)
 - keyboard (ex: pianica, melodica)
 - non-traditional (ex: kazoos, environmental, found)

_____ total points $\div$ 5 = _____ ***Your school rating***

BUDGET SUPPORT:

No program can maintain quality, regardless of curriculum or instructor strength, without a supporting budget to sustain and encourage growth. To do so, a budget must reflect money for the following areas. Rate your school 1 (lacking), 2 (basic) or 3 (exemplary) in each area.

- ____ Ongoing repair
- ____ Maintenance
- ____ Updating materials
- ____ Replacing worn materials
- ____ Expanding instructional resources
- ____ Expanding music and reference libraries

_____ total points $\div$ 6 = _____ ***Your school rating***

SCHEDULE SUPPORT:

An integral part of a strong music program is the class scheduling. Look over the categories below, find the one closest to classroom music scheduling in your school and use the assigned points. If the classroom teachers in your school do followup to the specialist's lesson add one-half additional point value.

- | | |
|-------|---|
| 0 | Less than once weekly with a music specialist |
| 1/2 | Less than 30 minutes weekly with a music specialist |
| 1 | 30 - 40 minutes weekly with a music specialist |
| 2 | Twice weekly/total of 60 minutes with a music specialist |
| 2 1/2 | Twice weekly/total of 90 minutes with a music specialist |
| 3 | Three times weekly/total of 100 minutes with a music specialist |

_____ *Your school rating*

STUDENT-TEACHER RATIO:

TOTAL STUDENT LOAD:

Education research indicates that personalized teaching with strong followup enhances learning. The total student load directly impacts on a teacher's ability to use those skills. To figure the total number of students taught per week, count each time a child enters your classroom (Class A of 25 students / 3 times weekly equals 75 students). Use the guidelines below to figure your school's basic score. However, in deciding your school's final score DO recognize the difference between teaching 100 students 5 times weekly and teaching 500 students once weekly. Also take into account the percentage of special needs students included in your student load.

- | | |
|---|------------------------|
| 0 | Above 700 students |
| 1 | 500-700 students |
| 2 | 300-500 students |
| 3 | less than 300 students |

_____ *Your school rating*

STUDENT-TEACHER RATIO: (cont'd)

EXCEPTIONAL CHILDREN:

The Music Educators National Conference has set forth clear guidelines for standards on exceptional children in the publication noted in our foreword. They are included here for use in measuring the curriculum and standards of your school program. Considering these guidelines, rate your school 1 (lacking), 2 (basic) or 3 (exemplary).

1. **When handicapped students are mainstreamed into regular music classes:**
 - a. music educators are involved in placement decisions
 - b. placement is determined primarily on the basis of musical achievement
 - c. placement does not result in classes exceeding standard class size
 - d. placement does not result in a disproportionate number of handicapped students in any class
 - e. music educators working with special education students have received in-service training in special education
2. **Music instruction is provided in special education classes for those handicapped students not mainstreamed for music.**
3. **Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.**
4. **Special experiences are available for gifted students.**

_____ *Your school rating*

CLASS SIZE:

The recommended K-1 class size is 18 students maximum per class, and 25 students maximum per class for grades 2-8. However, the number of learning disabled or mainstreamed students can drastically alter teacher and program effectiveness. Considering this, rate your school 1 (lacking), 2 (basic) or 3 (exemplary).

_____ *Your school rating*

PROGRAM SUPPORT SUMMARY:

Review the checklists on the preceeding pages and summarize your school's "scores" here to reveal strengths and weaknesses.

_____ ROOM QUALIFICATIONS
_____ INSTRUCTIONAL MATERIALS
_____ EQUIPMENT
_____ INSTRUMENTS
_____ BUDGET SUPPORT
_____ SCHEDULE SUPPORT
_____ TOTAL STUDENT LOAD
_____ EXCEPTIONAL STUDENTS
_____ CLASS SIZE

_____ total points $\div$ 9 = _____ *Your School Overall*

Use these scores and guidelines to assist in developing a strong action plan to build and enhance support for your K-8 classroom music curriculum.

CURRICULUM

GUIDELINES

ELEMENTS

- MELODY:** A succession of individual pitches.
- HARMONY:** Combinations of pitches performed simultaneously.
- RHYTHM:** The organization of sound and silence in music.
- FORM:** The organization and structure of musical compositions.
- TIMBRE:** The characteristic quality of sounds and sound combinations.
- EXPRESSIVE QUALITIES:** Performance variables, such as volume, speed and articulation, which create variety in musical interpretation.

EXPERIENCES

- SINGING:** To establish vocal repertoire and to develop vocal techniques and skills relative to singing.
- LISTENING:** To develop the ability to understand and describe a listening experience in musical terms.
- READING:** To develop a working knowledge of musical notation and symbols.
- PLAYING:** To develop the ability to play musical instruments.
- CREATING:** To provide experiences for self-expression, alone and with others, through music, using the body, the voice and instruments.
- VALUING:** To grow in the appreciation and understanding of the role of music in society.

TOPIC UNITS

There are topics in music which do not fall within the six elements of music but which are critical to quality music instruction. This is a listing of topics which should be covered/introduced before a student completes the school system's classroom program. At what age level and in what manner they are taught will vary from one school to another. It is recognized that these units will often overlap.

MUSICAL STYLES: (covering origins, repertoire, and impact)

Foreign Folk Music
American Folk Music
Broadway Music
Popular Music
Contemporary Music
Electronic Music
Musical Eras (ex: Baroque, Romantic)

MUSIC IN SOCIETY:

Careers in Music (Performance AND Non-Performance)
Music as a Natural Response to Life
Musical Categories (sacred/secular and seasonal/non-seasonal)
America's Musical Heritage
Composers Lives and Music (classical/contemporary, American/world)
We As Lifetime Music Performers (ex: church, civic groups, parties)
We As Lifetime Music Consumers (ex: community theater, musak,
radio, records, tapes, concerts)

USES OF MUSIC:

Healing Power of Music (ex: music therapy, music & moods)
Music as a Natural Resource (ex: folk music)
Music as a Reflection of Feelings (ex: Patriotic, Religious)
Consumer Music (ex: music in advertising, TV themes)

ISSUES IN MUSIC:

Censorship in Music
Does Music Unite People or Divide Them?
Concert Etiquette
Consumer Issues (ex: record/concert costs/quality, copyright laws)
Impact of Technology on Music (ex: computers, electronics)
Music's Response to Issues in Society (ex: protest songs, Live-Aid, payola)

KINDERGARTEN

It is appropriate and important in teaching this age group to include movement and the playing of classroom and body instruments in the teaching of musical concepts and topic units. The focus of music instruction in kindergarten is to use a balanced variety of music experiences to develop the following musical abilities.

MELODY:

Distinguish between high and low

Recognize melodic direction

Develop a repertoire of rote songs from society's musical heritage

Participate in age-appropriate singing experiences

HARMONY:

Recognize that sounds can be combined

RHYTHM:

Distinguish between beat and rhythm

Distinguish between even and uneven

Distinguish between short and long

Distinguish between strong and weak

Distinguish between sound and silence

FORM:

Distinguish between same and different

TIMBRE:

Distinguish between same and different

Distinguish between voice and instrumental

Distinguish between men's, women's, and children's voices

EXPRESSIVE QUALITIES:

Distinguish between slow and fast

Distinguish between loud and soft

Respond to style and mood in music

FIRST GRADE

It is appropriate and important in teaching this age group to include creative dramatics, improvisation, creation of sound accompaniment to stories and some form of written symbols in the teaching of musical concepts and topic units. The focus of music instruction in first grade is to use a balanced variety of music experiences to develop the following musical abilities while reinforcing those of the previous year.

MELODY:

Demonstrate high, low and same
Understand that printed music moves from left to right
Continue building vocal repertoire
Associate simple diagrams with melodic patterns

HARMONY:

Recognize that chords can be used to accompany songs
Recognize that chords can fit or not fit within a melody
Hear and respond to chord changes

RHYTHM:

Associate simple diagrams with rhythm patterns
Increase ability to perform rhythm patterns in relation to a beat
Play an ostinato pattern to accompany music

FORM:

Recognize patterns of same and different
Recognize that themes repeat
Understand that a number of sections make up whole compositions

TIMBRE:

Classify and compare instruments by sound
Begin to recognize some of the traditional instruments

EXPRESSIVE QUALITIES:

Recognize the difference between high and loud, low and soft
Recognize that volume and tempo can change within a piece

SECOND GRADE

It is appropriate and important in teaching this age group to include call and response songs within their repertoire, to continue use of body and classroom instruments, to improve personal performance skills and to increase the use of traditionally printed music in the teaching of musical concepts and topic units. The focus of music instruction in second grade is to use a balanced variety of music experiences to develop the following musical skills while reinforcing those of previous years.

MELODY:

Understand placement on the staff of high/low, up/down, repetition
Hear and respond whether a phrase/song feels "finished"
Continue building vocal repertoire

HARMONY:

Hear and respond to major and minor
Use classroom instruments to accompany songs (I and V7)
Accompany songs with simple harmonic ostinato patterns

RHYTHM:

Hear and respond to duple and triple meters
Label strong and weak as accented and unaccented
Begin to use traditional notation
Clap a steady beat to accompany singing

FORM:

Begin to recognize and label AB and ABA with symbols
Begin to label sections in music (ex: introduction)

TIMBRE:

Begin matching combinations of sound/name/picture to instruments

EXPRESSIVE QUALITIES:

Begin to use symbols for expressive labels (ex:symbol  for hold)
Recognize that the text will influence performance style

THIRD GRADE

It is appropriate and important in teaching this age group to use traditionally printed music for the majority of singing experiences, and to be sure that the developing vocal repertoire is balanced to reflect the variety of music in society. The focus of music instruction in third grade is to teach concepts and topic units using a balanced variety of music experiences to develop the following musical abilities, while reinforcing those of previous years.

MELODY:

Label the treble clef and staff symbols

Recognize that letter names are assigned to specific lines and spaces

Understand that the music alphabet goes up and down from A to G

Continue building a balanced vocal repertoire

Recognize and perform step, skip, and repetition

HARMONY:

Recognize and use simple rounds

Continue using harmonic accompaniment

Use a simple melodic ostinato to create harmony

RHYTHM:

Recognize that note and rest values are relative (ex: $\frac{1}{2} + \frac{1}{2} = 1$ $\text{J} + \text{J} = \text{d}$)

Use the top number of a time signature

Perform a steady beat on classroom instruments

Read and perform simple rhythmic patterns

FORM:

Identify forms larger than AB and ABA (ex: theme and variations)

Continue labeling musical sections

TIMBRE:

Understand that traditional instrument families group by sound

Identify selected instruments by sound (within a composition)

EXPRESSIVE QUALITIES:

Recognize and label smooth/detached

Recognize and label getting louder/softer/faster/slower

Recognize and respond to musical symbols for getting louder/softer

FOURTH GRADE

It is appropriate and important in teaching this age group to have the students use performance skills to create original compositions and to expect that they will be increasingly comfortable following and responding to a printed score. The focus of music instruction in fourth grade is to teach concepts and topic units using a balanced variety of music experiences to develop abilities, while reinforcing previous years.

MELODY:

Understand that tonal centers create a need for sharps and flats
Sing with increasing pitch accuracy
Expand the vocal repertoire
Recognize the variety of score forms (ex: sheet music/choral/band etc.)

HARMONY:

Sing simple descants and partner songs
Add the IV chord to song accompaniments
Expand the repertoire of rounds to include increasing levels of difficulty
Understand that composers make conscious decisions about consonance and
dissonance

RHYTHM:

Recognize that note/rest values vary according to time signature
Use a percussion score with increasing accuracy and confidence
Experience more complex rhythmic patterns (ex: syncopation)

FORM:

Recognize and label rondo
Recognize and respond to score symbols (ex: repeat signs)
Recognize and label ensemble combinations (solo/duet/trio/quartet)

TIMBRE:

Recognize that instruments can be grouped by pitch range within families
Recognize that voices are also grouped by pitch range (SATB labels)
Increase sight and sound recognition of traditional instruments

EXPRESSIVE QUALITIES:

Label smooth/detached as staccato/legato
Understand terms and symbols for crescendo/decrescendo and
accelerando/ritardando
Understand that musicians use specific terms for different tempos (tempi)
(ex: allegro, presto, largo, moderato)
Recognize the need for a balanced sound (ex: in vocal harmony and
in a vocal and instrumental mix)
Recognize that musical styles vary from country to country
Recognize that individual musical preferences change

FIFTH GRADE

It is appropriate and important in teaching this age group to include more valuing activities and topic units. It is also important to recognize and discuss peer influences and respect for differing values. The focus of music instruction in fifth grade will be to use a balanced variety of music experiences to develop the following musical skills, while reinforcing those of previous years.

MELODY:

- Expand the vocal repertoire
- Sing with increasing pitch accuracy
- Recognize melodic themes within compositions
- Recognize countermelodies

HARMONY:

- Recognize that countermelodies produce harmony
- Experience simple 2-part harmony
- Combine I, IV, and V7 chords in song accompaniment
- Experience atonal music

RHYTHM:

- Respond to basic time signatures with more understanding
- Identify basic notes and rests by rhythm names
- Use more complex rhythmic patterns
- Experience a variety of time signatures

FORM:

- Recognize and label theme and variations
- Create a theme and variations (ex: visually, musically, etc)

TIMBRE:

- Recognize that all voices change
- Recognize that traditionally non-musical sounds can be used musically
(ex: mechanical, environmental sounds)
- Experience non-traditional timbres

EXPRESSIVE QUALITIES:

- Expand experiences using expressive symbols and labels
- Recognize that personal music preferences are affected by many outside influences
- Recognize that individual preferences are valid and must be respected

SIXTH GRADE

It is appropriate and important in teaching this age group to increasingly emphasize valuing activities and topic units in the teaching of musical concepts. It is also crucial to build confidence in personal music-making and respect for the music-making of others. Music instruction in sixth grade will continue to use a balanced variety of music experiences to develop musical skills and attitudes, while reinforcing those of previous years.

MELODY:

Expand melodic experiences according to individual class readiness
Recognize melodic ornamentation (ex:trills, upper/lower neighbors etc)

HARMONY:

Expand harmonic experiences according to individual class readiness
Recognize the variety of harmonic accompaniments (ex:blockchords, alberti, walking bass, etc)
Recognize variety in harmonic texture (ex:monophony,polyphony,cacophony)
Use traditional instruments for accompaniment

RHYTHM:

Expand rhythmic experiences according to individual class readiness
Recognize that there are "typical" rhythmic patterns that help create style in music (ex: calypso vs march, ragtime vs minuet etc)

FORM:

Recognize that there is a wide variety of instrumental compositional form (ex: symphony, sonata, concerto etc)
Recognize that there is also wide variety in vocal compositional forms (ex: opera, oratorio, Broadway, ballad etc)

TIMBRE:

Recognize that each person can create a variety of timbres
Understand that as voices change so do vocal timbres
Understand and accept that as voices are changing a certain lack of control is natural and unavoidable

EXPRESSIVE QUALITIES:

Understand that composers use all elements of music to create their own musical style
Understand that individual performers and arrangers use variations of the written elements to create their own performance stylings

SEVENTH GRADE

It is appropriate and important in teaching this age group to remember the particular needs and characteristics of adolescents when planning music instruction. It continues to be crucial to build confidence in personal music-making and respect for the music making and musical values of others. Music instruction at this level will expand musical experiences and skills from previous years, while exploring selected music topics in more depth.

MELODY:

Explain the function of a key signature
Sight-read melodies using a melodic instrument

HARMONY:

Expand the use of two part harmony
Label harmonic devices (ex: descants)

RHYTHM:

Label and create rhythmic ostinatos (ostinati)
Sight-read and notate increasingly difficult rhythms

FORM:

Create compositions using simple forms
Perform original compositions employing conventional and non-conventional instruments (ex: Paper Symphony)
Expand knowledge of form to include compound and free forms

TIMBRE:

Create compositions using a variety of timbres
Distinguish between instruments of similar timbre by sight & sound

EXPRESSIVE QUALITIES:

Recognize that throughout history musical trends reflect historical and cultural influences as well as individual contributions
Recognize that personal musical preferences are affected by performance interpretations and personal associations
Create individual arrangements including expressive labels
Perform individual arrangements responding to expressive labels

EIGHTH GRADE

Music instruction at this level will expand musical experiences and skills from previous years while exploring selected music topics in more depth. It is appropriate and important in teaching this age group to recognize that for many students this will be the last required instruction in music. Therefore a major focus should be to build a positive attitude toward music, and a belief in the personal value of music as a tool in their individual lives and in society as a whole.

MELODY:

Sight read melodies with increasing accuracy
Recognize that non-Western cultures use different pitch systems
Become familiar with and use the bass clef and Grand Staff

HARMONY:

Participate in experiences which accomodate the changing voice
Recognize the need for a bass clef and Grand Staff

RHYTHM:

Recognize a variety of rhythms used in popular music
Label and use rhythmic devices (ex: syncopation)

FORM:

Create compositions using compound forms
Label sections of a composition (ex: introduction, coda)

TIMBRE:

Group instruments by treble or bass timbre

EXPRESSIVE QUALITIES:

Analyze a musical composition by expressive qualities
Compare different versions of a musical composition
Explain a personal music preference using musical specifics

NOTES

WORKSHEETS

NOTES

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TOPIC UNIT SUMMARY

Put an **X** in the appropriate square to indicate at which grade level(s) each topic unit is included. Further details (ex: specific composer's names, specific musical styles etc) could be found in school or grade level curriculum plans.

	K	1	2	3	4	5	6	7	8
MUSICAL STYLES:									
Foreign Folk Music									
American Folk Music									
Broadway Music									
Popular Music									
Contemporary Music									
Electronic Music									
Musical Eras									
MUSIC IN SOCIETY:									
Careers in Music									
Music/Nat'l Resp/Life									
Musical Categories									
Am's Mus Heritage									
Comp's Lives/Music									
We/Life Mus Perfs									
We/Life Mus Cnsmers									
USES OF MUSIC:									
Healing Power of Music									
Music/Natural Resource									
Music/Refln Feelings									
Consumer Music									
ISSUES IN MUSIC:									
Censorship in Music									
Music Unite/Split ?									
Concert Etiquette									
Consumer Issues									
Technology/Music									
Music/Issues in Society									

LOCAL CURRICULUM SUMMARY WORKSHEET

KINDERGARTEN

TEACHER: _____

MELODY :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Distinguish high / low						
2. Recognize melody has direction						
3. Dev repert rote songs/ society's her						
4. Singing exp approp. to age						

47 HARMONY :

48

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Recognize sounds can be combined						

RHYTHM :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Distinguish beat/rhythm						
2. Distinguish even/uneven						
3. Distinguish short/long						
4. Distinguish strong/weak						
5. Distinguish sound/silence						

FORM :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Distinguish same/different						

TIMBRE :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Distinguish same/different					
2. Distinguish voice/instrum.					
3. Distinguish men/women/ children's voices					

34

EXPRESSIVE QUALITIES :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Distinguish slow/fast					
2. Distinguish loud/soft					
51 3. Respond to style/mood					

52

FIRST GRADE

TEACHER: _____

MELODY :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Demonstrate high/low/same					
2. Understand L-R/printed mus					
3. Cont building vocal repertoire					
4. Associate simple diagrams w mel patterns					

55

HARMONY :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Recognize chords used accomp/mus					
2. Recognize chords fit/ don't fit					54
3. Hear/respond chord changes	53				

RHYTHM :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Assoc simp diagrams w rhythm pat					
2. Inc ability perf patterns w beat					
3. Play ostinato to accompany					

36

FORM :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Recognize pat same/different					
2. Recognize themes repeat					
3. Understand sections/whole					

55

56

TIMBRE :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Class/comp instr by sound					
2. Recog some tradit instr					

EXPRESSIVE QUALITIES :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Recog diff hi/low and loud/soft					
2. Recog vol/ tempo can change					

SECOND GRADE

TEACHER: _____

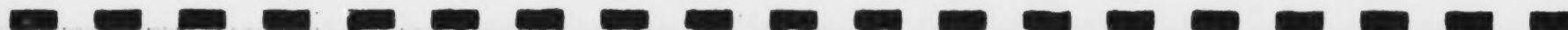
MELODY :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Understand staff placement					
2. Hear/Resp "finished"					
3. Cont buldng vocal repert.					

38

HARMONY :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Hear/resp major/minor					
59 2. Accom w/clasrm inst					60
3. Acc w/harm ostinatos					



RHYTHM :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Hear/resp duple/triple					
2. Label st/wk as acc/unacc					
3. Begin trad notation					
4. Clap steady beat/acc singing					

FORM :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Recog/label AB/ABA w/sym					
2. Begin label mus sections	61				62

TIMBRE :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Begin match comb/instr					

EXPRESSIVE QUALITIES :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Beg sym express labels					
40 2. Recog/words infl express.					

THIRD GRADE

TEACHER: _____

MELODY :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Label treb/ staff symb						
2. Recog let names asgn						
3. Underst music alph						
4. Cont bldg vocal repert						
5. Recog/perf step/skip/rep						

HARMONY :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Recog/use simple rnds						
2. Cont using harm accomp						

HARMONY : (cont'd)

Singing	Listening	Reading	Playing	Creating	Valuing
3. Use simp mel ostinato create harm					

RHYTHM :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Recog N/R values relat					
2. Use top num time signature					
3. Perf steady beat/clsrn inst					
4. Read/perf simp rhy pat					

FORM :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Identify forms lrger than AB/ABA					

FORM : (cont'd)

	Singing	Listening	Reading	Playing	Creating	Valuing
2. Cont label mus sections						

TIMBRE :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Understand trad instr fam by snd prod						
2. Recog instr hrd in comp by name						

43

EXPRESSIVE QUALITIES :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Recog/label smooth/detchd						
2. Recog/label louder/softer faster/slower						
3. Recog/resp mus symbols						

FOURTH GRADE:

TEACHER _____

MELODY :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Understand */b need					
2. Sing w/incr pitch accuracy					
3. Expand vocal repert					
4. Recog var score forms					

44

HARMONY :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Sing simp desc/partner					
2. Add IV ch song accomp					
3. Exp rep ounds/inc diff					
4. Understand comp decis on dis/consonance					

72

RHYTHM :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Recog N/R values vary by time sig						
2. Use perc score/w inc accur/confid						
3. Exp more complex pat						

FORM :

45

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Rec/label rondo						
2. Rec/resp score labels						
3. Rec/label ensem comb						

TIMBRE :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Recog instr grped by pitch within fam	73					74

TIMBRE : (cont'd)

	Singing	Listening	Reading	Playing	Creating	Valuing
2. Recog voices also grp by pitch						
3. Inc sight/snd recog trad instr						

EXPRESSIVE QUALITIES :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Label sm/det as stac/legato						
2. Und t/sym cres/dec/acc/rit						
3. Und specific tempo terms						
4. Recog need for bal sound						
5. Recog mus syle vary fr country/cntry						76
6. Recog indiv mus prefs change						

FIFTH GRADE:

TEACHER: _____

MELODY :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Exp voc rep						
2. Sing w inc pitch accuracy						
3. Recog mel themes in comp						
47 4. Recog countermel						

HARMONY :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Recog cnter mel = harm						
2. Exper simple 2-pt harmony						
3. Comb I, IV V7 in accomp						

77

78

4. Exper atonal

RHYTHM :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Resp/time sig w underst						
2. Identify N/R by name						
3. Use more complex pat						
4. Exp variety time sigs						

43

FORM :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Rec/label theme & var						
2. Create a theme/var						

TIMBRE :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Recog all voices change						

80

TIMBRE : (cont'd)

Singing	Listening	Reading	Playing	Creating	Valuing
2. Recog trad use of non-trad					
3. Exper non- trad timbres					

EXPRESSIVE QUALITIES :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Exp sym & labels					
2. Recog pers prefs affected outside infl					
3. Recog indiv pref/valid/resp					

SIXTH GRADE:

TEACHER: _____

MELODY :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Exp mel exper						
2. Recog mel ornam						

HARMONY :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Exp harm experiences						
2. Recog var harm accomp						
3. Recog var harm texture						

83

RHYTHM :

84

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Exp rhy experiences						

RHYTHM : (cont'd)

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
2. Recog "typ" rhy pat/styles					

FORM :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Recog var instr comp frm					
2. Recog var vocal comp frm					

51

TIMBRE :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Recog var voice timb					
2. Recog vc chges voc timbres					
3. Bec comf w/own timb					
4. Underst conseq of vc changes	85			86	

EXPRESSIVE QUALITIES :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Underst comp mus style						
2. Underst perf stylings						
3. Recog hist trnds/music						
4. Recog pers pref/ indiv perf stylings						

SEVENTH GRADE:

TEACHER: _____

MELODY :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Expl key sig function						
2. Sight-read mel w mel instr						

HARMONY :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Exp 2pt harmony use						
2. Label harm devices						

RHYTHM :

	<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Label/create rhy ostinati						
2. Sight-read/ notate inc diff rhythms	89					90

FORM :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Create simp form compos.						
2. Perf comp w conv/nonconv instr						

TIMBRE :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Create comp w variety timb						
2. Dist instr/sim timbre by sight/ sound						

EXPRESSIVE QUALITIES :

	Singing	Listening	Reading	Playing	Creating	Valuing
1. Recog influ. on hist trends						
2. Recog influ. on pers pref						
3. Create indiv arr w expr labls						92
4. Perf arr resp to expr labls						

EIGHTH GRADE:

TEACHER: _____

MELODY :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Sight-read mel w inc accur					
2. Recog diff pitch systems nonW cult					
3. Fam w/use bass clef/Grand Staff					

55

HARMONY :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Part exper changing vc					
2. Recog need bass cl/Grd St					

RHYTHM :

Singing	Listening	Reading	Playing	Creating	Valuing
1. Recog var rhy in pop mus					
2. Label/use rhy devices	93				94

TIMBRE :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Grp instr by bass/trebl tim					

EXPRESSIVE QUALITIES :

<u>Singing</u>	<u>Listening</u>	<u>Reading</u>	<u>Playing</u>	<u>Creating</u>	<u>Valuing</u>
1. Analyze mus by expr qual					
2. Comp diff vers mus comp					
3. Expl pers mus pref using mus specifics					

CLASSROOM MUSIC

7-12 portion

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NOTES

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CLASSROOM 7-12
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PHILOSOPHY

By mandate of the Maine state fine arts law, high school music teachers now have the opportunity and responsibility to offer a spectrum of music and music related courses and activities reaching beyond the recognized core of performing organizations. We believe that areas previously considered peripheral, such as music theory, composition, keyboard and electronic music media, are viable and parallel courses of study consistent with the philosophies stated in previous sections of this document.

GOALS

Based upon these beliefs, we subscribe to the following goals. Through a variety of offerings in the high school we strive to:

1. Provide training and experiences in music and music related topics not previously available to the general students, whether or not they have previously participated or are currently participating in a performing group.
2. Provide skills which will enhance students' knowledge and appreciation of the world of music.
3. Create better educated consumers of music.
4. Make students aware of vocational and avocational possibilities in music.

PURPOSE

Students beyond the elementary grades should continue their involvement with the elements of music (see page 16) through experiences geared to their interest, needs, strengths and abilities. It should be kept clearly in mind that for large numbers of students, the activities presented during these years may be the last formalized experiences in music education. The classroom, therefore should be a laboratory setting in which experimenting, sharing, exploring, and performing occur regularly. Every effort should be made to incorporate accepted experiences in music teaching (listed and defined on page 17). Both specific skills and general knowledge about music WILL enhance the quality of life of the high school graduate.

The purpose, therefore, of this section of the Maine Music Curriculum and Standards Guide is three-fold: First, it lists and briefly defines twenty-two specific course topics in music suitable for teaching in the middle or high school setting. Each can be fully developed into individual courses, or, as topic units can be combined to form courses of study appropriate to local settings. Second, it suggests basic course presentation formats through sample lesson outlines/guides. These spotlight three selected course topics: music listening, music performing, and music composition. These topic areas were selected as logical extensions of traditional classroom music experiences, requiring minimal facilities and equipment.

APPLICATION

It is suggested that teachers use this portion of the guide to help select course subjects, either singly or in combination. Teachers may design and structure courses at both the unit and individual lesson level with the help of the course format examples provided. Recognizing the varying grade structures within different school systems, seventh and eighth grade classroom music teachers will have to decide whether the K-8 or 7-12 curriculum format is most appropriate for their school.

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PROGRAM SUPPORT STANDARDS

Defining the difference between a minimal and an enriched 7-12 classroom music program is no simple matter. A program's quality depends on a delicate balance of teacher skills and effectiveness, and curriculum and program support.

Much of the recent research in education has been devoted to determining guidelines for measuring and building teacher skills and effectiveness. Therefore, in designing this guide, we made the decision to focus on needs particular to the content of classroom music programs rather than teacher skills and effectiveness.

A skilled, effective teacher can do wonders with very little. But to achieve a program of true quality requires a strong curriculum for the teacher to build on. Needed as well are materials, budget and schedule to support the teacher and curriculum. Without these, even the most skilled teacher will find it difficult to develop and maintain a quality program.

Pages 73-87 of this guide will provide guidelines for developing a 7-12 classroom music curriculum. As explained, this guide is based on a minimal program. Any quality teacher can build a minimal program to enriched with proper materials, budget and schedule support. No teacher can build and maintain an enriched program without proper materials, budget and schedule support. When evaluating your curriculum, use the following section to evaluate your school's support of the classroom music program.

HOW TO MEASURE YOUR SCHOOL

On pages 67-72 we have provided worksheets to help you evaluate your school's support of 7-12 classroom music in the following categories: room qualifications, instructional materials, equipment, instruments, budget, schedule, total student load, exceptional students and class size. As with the curriculum, we have presented you with guidelines designed to allow for any special considerations appropriate to your particular teaching situation. These worksheets are in the form of simple checklists. For each category you will rate your school on a scale from 1 to 3 as follows:

1 LACKING

Insufficient to meet the needs of a basic music program

2 BASIC

Enables program to comply with standards outlined in this guide

3 EXEMPLARY

Enables program to exceed the standards outlined in this guide

Each category will be averaged to obtain a numerical summary, and an overall picture of your school's 7-12 classroom music program can be figured on page 72.

ROOM QUALIFICATIONS:

The physical space in which a class meets affects a program's possibilities. On the list below assign each item: 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ for music use only
- _____ separate from performance space
- _____ specifically for classroom music
- _____ meeting minimum state per student seating standards
- _____ acoustically insulated for music production
- _____ including a carpeted area
- _____ additional space within the room for movement activities
- _____ shelving and cabinet storage appropriate for the number of students/programs which the room serves
- _____ adequate lighting, ventilation and heating
- _____ silent lighting, ventilation and heating
- _____ suitable multiple grounded electrical outlets
- _____ lockable storage space for equipment
- _____ sink/water supply readily available

_____ total points $\div$ 14 = _____ ***Your school rating***

INSTRUCTIONAL MATERIALS:

A quality classroom music program should be supported by a balanced variety of resource and reference materials. Considering the quantity, quality, and condition of your materials, rate each item on the list below 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ a primary song source for each student (ex: notebook, published text)
- _____ a variety of resource songbooks
- _____ a variety of current music reference materials for students
- _____ a variety of current music reference materials for instructor
- _____ a basic recording library (cassettes, CD's or records)
- _____ an ongoing, expanded recording library (cassette, CD's or records)
- _____ a variety of current, quality filmstrip instructional materials
- _____ a variety of current, quality video instructional materials
- _____ standard classroom materials (ex: pencils, paper, glue, folders)
- _____ hands-on activity materials (ex: games, worksheets, manipulables)
- _____ a variety of music consumables (ex: blank tapes, staff paper)
- _____ a variety of computer software/music programs available

_____ total points $\div$ 12 = _____ ***Your school rating***

EQUIPMENT:

There is a certain amount of equipment essential to a quality music program. There is also a wide range of equipment which enables program growth and enrichment. We have assembled a list of the equipment often used in quality music programs. Check off the equipment which your program has, consider the quantity, quality and condition of your equipment, and rate each item 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ teaching station (ex: desk/chair)
- _____ student chairs
- _____ student desks
- _____ classroom size chalkboard(s)
- _____ classroom size bulletin board(s)
- _____ student chairs with arms
- _____ music stand(s)
- _____ standard classroom equipment (clock, sharpener, wastebasket etc)
- _____ lockable file space for program materials
- _____ piano in good repair and tune
- _____ electronic keyboard
- _____ plain record player
- _____ cassette tape player/recorder and or compact disc (CD) player
- _____ basic stereo sound system (stereo receiver, turntable, speakers)
- _____ complete stereo sound system (basic plus cassette/double cassette, CD, microphone)
- _____ student listening station(s)
- _____ risers (standard choral or platform)
- _____ filmstrip projector readily available
- _____ filmstrip projector based in room
- _____ overhead projector readily available
- _____ projection screen
- _____ video cassette recorder/TV readily available
- _____ video cassette recorder/TV based in room
- _____ video camera equipment available
- _____ computer(s) available
- _____ computer(s) based in room

_____ total points $\div$ 26 = _____ *Your school rating*

INSTRUMENTS:

Particular to the music classroom is the need for a variety of musical instruments and other sound-producing materials. At the high school level these may become the primary teaching tool. Specific needs will vary with each teacher and program. However, given the guidelines below, rate each item 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ A. There should be a variety of instruments.
- _____ B. There should be both traditional and non-traditional sound-producing materials
- _____ C. The total should be enough for every student to have an instrument
- _____ D. There should be some teacher-selected instrument(s) in quantities sufficient for an entire class to be using like instruments with no more than 2 students per instrument (one each preferred).
- _____ E. There should be an age-appropriate balance of the following types:
 - rhythm sticks
 - songbells
 - percussion (ex: maracas, drums)
 - xylophone-type
 - wind (ex: flutophone, recorder)
 - string (ex: mini-harps, autoharp, guitar, dulcimer)
 - keyboard (ex: pianica, melodica, electronic keyboard)
 - non-traditional (ex: kazoos, environmental, found)

_____ total points $\div$ 5 = _____ *Your school rating*

BUDGET SUPPORT:

No program can maintain quality, regardless of curriculum or instructor strength, without a supporting budget to sustain and encourage growth. To do so a budget must reflect money for the following areas. Rate your school 1 (lacking), 2 (basic) or 3 (exemplary) in each area.

- _____ Ongoing repair
- _____ Maintenance
- _____ Updating materials
- _____ Replacing worn materials
- _____ Expanding instructional resources
- _____ Expanding music and reference libraries

_____ total points $\div$ 6 = _____ *Your school rating*

SCHEDULE SUPPORT:

An integral part of a strong music program is the class scheduling. Look over the categories below, find the one closest to classroom music scheduling in your school and use the assigned points. If the classroom teachers in your school do followup to the specialist's lesson add one-half additional point value.

- | | |
|-------|---|
| 0 | Less than weekly with a music specialist |
| 1/2 | Less than 30 minutes weekly with a music specialist |
| 1 | 30 - 40 minutes weekly with a music specialist |
| 2 | Twice weekly/total of 60 minutes with a music specialist |
| 2 1/2 | Twice weekly/total of 90 minutes with a music specialist |
| 3 | Three times weekly/total of 100 minutes with a music specialist |

_____ *Your school rating*

STUDENT-TEACHER RATIO:

TOTAL STUDENT LOAD:

Education research indicates that personalized teaching with strong follow-up enhances learning. The total student load directly impacts on a teacher's ability to use those skills. To figure the total number of students taught per week, count each time a child enters your classroom (Class A of 25 students / 3 times weekly equals 75 students). Use the guidelines below to figure your school's basic score. However, in deciding your school's final score DO recognize the difference between teaching 100 students 5 times weekly and teaching 500 students once weekly. Also take into account the percentage of special needs students included in your student load. Also recognize that musically gifted students and some music subject areas **require** small group or individual instruction on a teacher intensive basis.

- | | |
|---|------------------------|
| 0 | Above 700 students |
| 1 | 500-700 students |
| 2 | 300-500 students |
| 3 | less than 300 students |

_____ *Your school rating*

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STUDENT-TEACHER RATIO: (cont'd)

EXCEPTIONAL CHILDREN:

The Music Educators National Conference has set forth clear guidelines for standards on exceptional children in the publication noted in our foreword. They are included here for use in measuring the curriculum and standards of your school program. Considering these guidelines, rate your school 1 (lacking), 2 (basic) or 3 (exemplary).

- 1. When handicapped students are mainstreamed into regular music classes:**
 - a. music educators are involved in placement decisions
 - b. placement is determined primarily on the basis of musical achievement
 - c. placement does not result in classes exceeding standard class size
 - d. placement does not result in a disproportionate number of handicapped students in any class
 - e. music educators working with special education students have received in-service training in special education
- 2. Music instruction is provided in special education classes for those handicapped students not mainstreamed for music.**
- 3. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.**
- 4. Special experiences are available for gifted students.**

_____ *Your school rating*

CLASS SIZE:

The recommended maximum class size is 25 for an academically based class and 15 for a participation or performance based class. Classes which require specialized equipment may be limited by the quantity of the equipment available. (Remember that the number of learning disabled or mainstreamed students drastically affects teacher and program effectiveness.) Considering all this, rate your school 1 (lacking), 2 (basic) or 3 (exemplary).

_____ *Your school rating*

PROGRAM SUPPORT SUMMARY:

Review the checklists on the preceeding pages and summarize your school's "scores" here to reveal strengths and weaknesses.

_____ ROOM QUALIFICATIONS
_____ INSTRUCTIONAL MATERIALS
_____ EQUIPMENT
_____ INSTRUMENTS
_____ BUDGET SUPPORT
_____ SCHEDULE SUPPORT
_____ TOTAL STUDENT LOAD
_____ EXCEPTIONAL STUDENTS
_____ CLASS SIZE

_____ total points $\div$ 9 = _____ *Your School Overall*

Use these scores and guidelines to assist in developing a strong action plan to build and enhance support for your 7-12 classroom music curriculum.

CURRICULUM

GUIDELINES

NOTES

SUGGESTED 7-12 CLASSROOM OPTIONS

The following course titles are typical of the current offerings in Middle Schools and High Schools throughout the country. They include subjects related to, but beyond the scope of traditional classroom music. Some of these topics may logically be combined within a given course. They may also serve as modular course offerings. Brief descriptions follow.

FUNDAMENTALS

Music Reading
Music Theory
Composition
Listening Skills

Orchestration/Arranging
Music History/Literature
Music Acoustics

INDIVIDUAL MUSIC SKILL EXPLORATION

Class Voice
Class Piano

Class Recorder
Class Guitar

Beginning Instrumental Instruction

GROUP MUSIC SKILL EXPLORATION

Non-Audition Choirs
Small Ensembles

Musical Theater
Instrument Making

CONTEMPORARY MUSIC PRACTICES

Electronic Music
Computer Music
Contemporary Music Styles

Studio Recording Practices
Music Video Production
Packaging Live Music Performances

FUNDAMENTALS

MUSIC READING

Instruction in music literacy and related skills. Small groups best. Could include some music writing. Excellent prerequisite to theory, composition, higher skill performing groups etc.

MUSIC THEORY

Instruction in fundamentals of harmony [as well as other recognized elements of music] and their use and function in the composition and performance of music. Continuation courses possible.

COMPOSITION

Instruction in the fundamentals of music writing. Theory should be prerequisite or can be combined with composition. Continuation courses possible.

ORCHESTRATION/ARRANGING

Instruction in arranging and orchestrating music [vocal and/or instrumental]. Theory and some performance background required. Continuation courses possible.

MUSIC HISTORY/LITERATURE

Usually chronological study and exposure to the development of musical compositions, styles, genres, and composers from Pre-Baroque to the present. Continuation or detail courses possible.

LISTENING SKILLS

Training in the act of intelligent and selective listening to the performance of music [simple to complex] in many musical media. Should include some music fundamentals [theory] exposure.

MUSICAL ACCOUSTICS

Instruction in the science of sound and sound production in terms of music performance. Can tie in with electronic music study.

INDIVIDUAL MUSIC EXPLORATION

CLASS VOICE

Instruction in fundamentals of individual voice production technique. Small groups best. Probably not performance oriented, but offers excellent feeder-system for choral groups.

CLASS PIANO

Instruction in basic piano technique. Class size is based on keyboard availability, but usually small groups. Electronic keyboards commonly used. Continuation courses possible.

BEGINNING INSTRUMENTAL INSTRUCTION

No previous experience required. For the late starter or student wishing to learn a new instrument. Can be separate "family" instruction (brass, woodwind, strings, percussion) or heterogeneous instrumental groupings. Possible ensembles or instrumental group feeder system.

CLASS RECORDER

Instruction in recorder playing. Can include entire family of instruments in class/ensemble setting, or only soprano recorder. Should include some performance opportunities. Small groups best but larger groups possible.

CLASS GUITAR

Instruction in basic guitar techniques in a class/ensemble setting. Should include some performance opportunities. Small groups most manageable. Options would include classical, traditional and modern techniques.

GROUP MUSIC SKILL EXPLORATION

NON-AUDITION CHOIRS

Open to all interested students, utilizing literature commensurate with ability of group. Literature available for duets to numerous voice parts. If possible the group should be involved in performances.

SMALL ENSEMBLES

Groups from two to six or eight instrumentalists or vocalists, preferably at equal skill levels, to learn the basics of small ensemble performance. Literature available for varying combinations. Should perform publically. Social instruments may be included.

MUSICAL THEATER

Instruction in the history and practice of all types of musical theater. Format could be performance based, academic-oriented, or a combination of the two. Ideally would include opera, operettas, Broadway musicals, off-Broadway, revues etc. Composers, trends, and specific examples should be included. Group size would depend on format chosen.

INSTRUMENT MAKING

Basic instruction in acoustics and activities in assembling and playing any of the many kit forms of musical instruments available. Small groups are best. Can be done inter-departmentally with industrial arts program.

CONTEMPORARY MUSIC PRACTICES

ELECTRONIC MUSIC

Instruction in the use of electronic means for creating music, and the development of skills needed to produce music with synthesized sound. Small groups best. Minimum equipment required: keyboard synthesizer, speakers, headphones, and power amplifier. Other basic equipment for exploring electronic music includes: distribution box, dual tape machine, turntable, small mixing console. Can tie in with computer music.

COMPUTER MUSIC

Instruction in the use of computer hardware and software available in music area. A vast array of material deals with almost all areas from theory to composition. Group size dependent upon available computer equipment. Topics can range from using the computers as a music fundamentals exploration or training tool, to using the computers as an extension of electronic music to produce new sounds, combinations, etc.

STUDIO RECORDING PRACTICES

Where basic equipment is available, instruction in the art of studio recording techniques. Class members should have some performance skills. Small groups best.

MUSIC VIDEO PRODUCTION

Instruction [lab format] in music video planning, directing, shooting, and processing. Basic video equipment required. Original songs make excellent material. Small groups best.

PACKAGING LIVE MUSIC PERFORMANCES

Instruction in and exposure to all aspects of public performance. Designed to inform the non-performer of the 'behind the scenes' aspects of a live musical performance. Academically oriented. Large groups workable. Topics could include management, touring, breaking into the business, financing, recording, publicity etc. Ideally, performers from all styles of music would be included in the examples explored.

CONTEMPORARY MUSIC STYLES

A study and exposure to the development of contemporary music styles, genres, composers, and compositions. Generally including much listening and discussion of a broad variety of styles [jazz, folk, country, rock, etc].

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WORKSHEETS

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MUSIC LISTENING

Sample Topic Outline

SUBJECT:

1. How do composers treat melody lines in creating music which is "tunefully" oriented?
2. What instruments are used?
3. How much accompaniment do we hear?
4. How does melody "fit" with harmony?

OBJECTIVE:

Students will be able to identify typical homophonic settings in instrumental situations (naming instruments, general ranges etc.).

RESOURCES:

1. Recordings
2. Teacher and student improvised compositions.
3. Projected or hand-out examples (in musical scores)

ACTIVITIES:

1. Listen to a variety of examples
2. Lecture on and discuss melodic lines
3. Identify the elements of the lesson by sight and by sound

EXTENSION/EVALUATION ACTIVITIES:

1. During listening practice labeling melodic elements/techniques:
 - a) Is it homophonic music?
 - b) What instruments play harmony?
 - c) Is example always "melody" oriented?
2. Have students hear an unfamiliar example (end of class session) and apply identification skills.
3. Provide written chord progressions and create a melody in a laboratory setting.

MUSIC PERFORMANCE

Sample Topic Outline

SUBJECT:

1. How does a musician "practice"?
2. What are "exercises" done to prepare for performance?
3. How much rehearsal time is necessary?

OBJECTIVE:

Students will be able to discuss what is involved in personal and musical preparation for the public performance of music.

RESOURCES:

1. Combined performance experiences of the teacher and students
2. Guest performers/teachers

ACTIVITIES:

1. Interview an experienced performer during class
2. Demonstrate a variety of practice techniques
3. Lecture on/discuss the varieties of and motivations for practice

EXTENSION/EVALUATION ACTIVITIES:

1. Map out a practice schedule for an upcoming in-class "concert", detailing the activities needed for preparation.
2. Have students demonstrate practice techniques in class.
3. Have students teach lessons to peers, including instruction in practice needs and techniques.

MUSICAL STYLES

Sample Topic Outline

SUBJECT:

1. From where do the ideas for music come?
2. Why do composers create music?
3. Does all music "mean" something or "stand for" something?

OBJECTIVE:

Students will be able to discuss common origins and motivations for a composer's work.

RESOURCES:

1. Absolute music examples
2. Program music examples
3. Commissioned work examples

ACTIVITIES:

1. Lecture on/discuss origin of some of the more famous works
2. Review composer biographies
3. Review stories behind specific compositions
4. Interview a practicing composer

EXTENSION/EVALUATION ACTIVITIES:

1. While listening to program music unfamiliar to them, have students describe the events or emotions being portrayed.
2. Have students generate a list of ways in which musical compositions depict weather, life-struggles, athletic events, etc.
3. List and discuss the many non-musical reasons for some compositions.
4. Compare past practice studied in class with practices of the composer interviewed.
5. Have students create music to depict an event or emotion.

ELECTRONIC AND COMPUTER

Some Hints and Guidelines

Electronic music is any music which is electrically produced, amplified, or enhanced. Computers can be used to study, review, create, store, compose or alter musical sounds or information. These are two of the fastest growing areas of musical involvement and as such cannot be ignored. However, study or participation in either requires specialized equipment. Therefore each school's course will be based on the teacher experience/expertise and the equipment available in each particular school. Here is a place to start.

GENERAL INFORMATION

Balkin, Alfred, Steven Newcomb, and Jack Taylor. Computer as Music Educator, Selmer Company

Moreen, Denis. Music Programs for the Apple Computer. Belmont, CA, College of Notre Dame

Taylor, Jack A. Introduction to Computers and Computer-based Instruction in Music. Center for Music Research, Florida State University

Apple II GS - The Buyer's Guide. A Redgate Publication. Spring 1988

SOFTWARE

Many computer stores now include a music educator on their staff who will be familiar with the most current offerings in software. However, below are a few additional resources.

"Electronic Musician" October 1987 issue, pgs 29-30, 35-36

Electronic Courseware Systems, Inc., 1210 Lancaster Dr., Champaign IL 61821

Activision Inc., 2350 Bayshore Pkwy, PO Box 7826, Mountain View CA 94039

Music Systems for Learning, Inc., 311 E38th St, Ste 203C, New York NY 10016

Micro Music Inc., Temporal Acuity Products Inc., 1535 121st Ave SE, Bellevue WA 98005

Musitronic/Wenger Corp., PO Box 448, Owatonna MN 55060

Alfred Music Publishing Co. Inc., 15335 Morrison St. Sherman Oaks CA 91403

CAUTION: Hardware and software available in music are always expanding, multiplying, and improving. However, one thing which is still lacking is interchangeability. Specific software programs are designed for specific machines. Before you purchase any software **BE SURE** that it is compatible to your machine and that you have the necessary support equipment to run the program.

CLASSROOM OPTIONS SUMMARY

Put an **X** on the appropriate line to indicate which of the suggested 7-12 classroom options are included in your school offerings. Any options not included on our list of suggestions but offered by your school should be written in, under the appropriate category. This overview should help each school maintain an appropriate **balance** of 7-12 classroom music offerings.

MUSIC FUNDAMENTALS

- | | |
|---|---|
| ☐ Music Reading | ☐ Orchestration/Arranging |
| ☐ Music Theory | ☐ Music History/Literature |
| ☐ Composition | ☐ Music Acoustics |
| ☐ Listening Skills | ☐ _____ |
| ☐ _____ | ☐ _____ |

INDIVIDUAL MUSIC SKILL EXPLORATION

- | | |
|---|---|
| ☐ Class Voice | ☐ Class Recorder |
| ☐ Class Piano | ☐ Class Guitar |
| ☐ Beginning Instrumental Instruction | |
| ☐ _____ | |
| ☐ _____ | |

GROUP MUSIC SKILL EXPLORATION

- | | |
|--|--|
| ☐ Non-Audition Choirs | ☐ Musical Theater |
| ☐ Small Ensembles | ☐ Instrument Making |
| ☐ _____ | ☐ _____ |

CONTEMPORARY MUSIC PRACTICES

- | | |
|--|---|
| ☐ Electronic Music | ☐ Studio Recording Practices |
| ☐ Computer Music | ☐ Music Video Production |
| ☐ Contemporary Music Styles | ☐ _____ |
| ☐ Pkg Live Music Performances | ☐ _____ |

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STRAND TWO:

VOCAL MUSIC

7-12

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VOCAL MUSIC K-12
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PHILOSOPHY

Singing is a fundamental form of human expression. It is the most readily available and personally accessible means of providing the largest numbers of students with viable musical experiences. Through the formal interaction inherent in group singing, we believe it to be an invaluable component of human growth and development. In addition, it assumes a major role in aesthetic education, justifying its inclusion in general education.

GOALS

Based upon these beliefs, we subscribe to the following goals. Through the teaching of choral music we strive to:

1. Develop each student's ability to express emotional and feelingful response through singing.
2. Develop basic musical skills necessary to understand, appreciate, enjoy and participate in a variety of lifelong musical activities.
3. Develop a sense of self-worth through successful participation.
4. Gain an awareness of global and societal values.

Develop an awareness of the uniqueness of the individual voice, and the art and science of voice blending.

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STANDARDS

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PROGRAM SUPPORT STANDARDS

Defining the difference between a minimal and an enriched music program is no simple matter. A program's quality depends on a delicate balance of teacher skills and effectiveness, and curriculum and program support.

Much of the recent research in education has been devoted to determining guidelines for measuring and building teacher skills and effectiveness. Therefore, in designing this guide we made the decision to focus on needs particular to the content of classroom music programs rather than teacher skills and effectiveness.

A skilled, effective teacher can do wonders with very little. But to achieve a program of true quality requires a strong curriculum for the teacher to build upon, as well as materials, budget and schedule to support the teacher and curriculum. Without these, even the most skilled teacher will find it difficult to develop and maintain a quality program.

Pages 107-111 of this guide will provide guidelines for developing a vocal music curriculum. As explained, this guide is based on a minimal program. Any quality teacher can build a minimal program, to be enriched with proper materials, budget and schedule support. No teacher can build and maintain an enriched program without proper materials, budget and schedule support. When evaluating your curriculum, use the following section to measure your school's support of the vocal music program.

HOW TO MEASURE YOUR SCHOOL

Pages 99-103 contain worksheets to help evaluate your school's support of vocal music in the following categories: room qualifications, instructional materials, equipment, instruments, budget, schedule, and exceptional students. As with the curriculum, we have presented you with guidelines designed to allow for any special considerations appropriate to your particular teaching situation. These worksheets are in the form of simple checklists. For each category, rate your school on a scale from 1 to 3 as follows:

1 LACKING

Insufficient to meet the needs of a basic music program

2 BASIC

Enables program to comply with standards outlined in this guide

3 EXEMPLARY

Enables program to exceed the standards outlined in this guide

Each category will be averaged to obtain a numerical summary. An overall picture of your school's program can be calculated on page 104.

ROOM QUALIFICATIONS:

The physical space in which a class meets influences the program's possibilities. Many schools do not provide a separate classroom for music, but use the concept of a "traveling" music specialist. On the list below assign each item: 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ for music use only
- _____ separate from performance space
- _____ specifically for chorus rehearsals
- _____ acoustically insulated for music production
- _____ shelving and cabinet storage appropriate for the number of students/programs which the room serves
- _____ adequate lighting, ventilation and heating
- _____ silent lighting, ventilation and heating
- _____ suitable multiple grounded electrical outlets
- _____ lockable storage space for equipment
- _____ sink/water supply readily available

_____ total points $\div$ 10 = _____ *Your school rating*

INSTRUCTIONAL MATERIALS:

A quality classroom music program should be supported by a balanced variety of resource and reference materials. Considering the quantity, quality, and condition of your materials, rate each item on the list below 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ a variety of current music reference materials for students
- _____ a variety of current music reference materials for instructor
- _____ a basic recording library (cassettes, CD's, or records)
- _____ an ongoing, expanded recording library (cassette, CD's, or records)
- _____ a variety of current, quality filmstrip instructional materials
- _____ a variety of current, quality video instructional materials
- _____ standard classroom materials (ex: pencils, paper, glue, folders)
- _____ a variety of music consumables (ex: blank tapes, staff paper)
- _____ an inventory of at least 50 suitable standard choral pieces
- _____ a minimum of 15 choral pieces added to inventory each year
- _____ choral copies sufficient for 1 copy of each piece for each student
- _____ a variety of computer programs/music software available

_____ total points $\div$ 12 = _____ *Your school rating*

EQUIPMENT:

There is a certain amount of equipment essential to a quality music program. There is also a wide range of equipment which enables program growth and enrichment. We have assembled a list of the equipment often used in quality music programs. [Note: If your school uses the "traveling" music specialist concept, consider the quality portable equivalents for the equipment below AND realistic transportation for them from class to class and/or school to school.] Check off the equipment which your program has, consider the quantity, quality and condition of your equipment and rate each item 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ teaching station (ex: desk/chair)
- _____ student chairs
- _____ classroom size chalkboard(s)
- _____ classroom size bulletin board(s)
- _____ standard classroom equipment (clock, sharpener, wastebasket etc)
- _____ lockable file space for program materials
- _____ piano in good repair and tune
- _____ electronic keyboard
- _____ plain record player
- _____ cassette tape player/recorder and/or compact disc [CD] player
- _____ basic stereo sound system (stereo receiver, turntable, speakers)
- _____ complete stereo sound system (basic plus cassette/double cassette, microphone)
- _____ student listening station(s)
- _____ portable risers (standard choral or platform) conveniently close
- _____ filmstrip projector readily available
- _____ filmstrip projector based in room
- _____ overhead projector readily available
- _____ projection screen
- _____ video cassette recorder/TV readily available
- _____ video cassette recorder/TV based in room
- _____ video camera equipment available
- _____ computer(s) available
- _____ computer(s) based in room

_____ total points $\div$ 23 = _____ *Your school rating*

BUDGET SUPPORT:

No program can maintain quality, regardless of curriculum or instructor strength, without a supporting budget to sustain and encourage growth. To do so, a budget must reflect money for the following areas. Rate your school 1 (lacking), 2 (basic) or 3 (exemplary) in each area.

- _____ Ongoing repair
- _____ Maintenance [including 3 tunings per year per piano]
- _____ Updating materials
- _____ Replacing worn materials
- _____ Expanding instructional resources
- _____ Expanding music and reference libraries
- _____ Accompanist for rehearsals and performances

_____ total points $\div 7 =$ _____ *Your school rating*

EXCEPTIONAL CHILDREN:

The Music Educators National Conference has set forth clear guidelines for standards on exceptional children in the publication noted in our foreword. They are included here for use in measuring the curriculum and standards of your school program. Considering these guidelines, rate your school 1(lacking), 2(basic) or 3(exemplary).

1. When handicapped students are mainstreamed into regular music classes:

- a. music educators are involved in placement decisions
- b. placement is determined primarily on the basis of musical achievement
- c. placement does not result in classes exceeding standard class size
- d. placement does not result in a disproportionate number of handicapped students in any class
- e. music educators working with special education students have received in-service training in special education

2. Music instruction is provided in special education classes for those handicapped students not mainstreamed for music.

3. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.

4. Special experiences are available for gifted students.

_____ *Your school rating*

SCHEDULE SUPPORT:

Scheduling needs differ between grade levels. Using the guideline below circle the rating at each level for your school. To find your overall school rating for schedule support average the four ratings.

First Year (4th or 5th) grade

- 0- Less than weekly during school.
- 1- One rehearsal weekly (during school) for 30 min
- 2- During school rehearsal twice weekly for 30 min each
- 3- During school rehearsal three times weekly for 30 min each

Fifth and Sixth Grade

- 0- Less than once weekly during school
- 1- One rehearsal weekly (during school) for 40 min
- 2- Two rehearsals weekly (during school) for 40 min each
- 2 1/2 - Two rehearsals weekly (during school) for 40 min each plus each student participating in a vocal literacy class 20 min weekly
- 3- Three rehearsals weekly (during school) for 40 min each plus each student participating in a vocal literacy class 20 min weekly

Seventh and Eighth Grade

- 0- Less than two rehearsals weekly (during school) for 40 min each
- 1- Two rehearsals weekly (during school) for 40 min each
- 2- Two rehearsals weekly (during school) for 40 min each plus each student participating in a vocal literacy class 20 min weekly
- 2 1/2- Three rehearsals weekly (during school) for 40 min each plus each student participates in a vocal literacy class 20 min weekly
- 3- Five rehearsals weekly (during school) for 40 min each plus each student participating in a vocal literacy class 20 min weekly

Ninth thru Twelfth Grade

- 0- Less than 5 rehearsals weekly (during school) for 40 min each
- 1- Any student who wishes to take chorus should be able to schedule 5 rehearsals weekly (during school) for 40 min each
- 2- Any student who wishes to take chorus should be able to schedule 5 rehearsals weekly (during school) for 40 min each plus each student participates in vocal literacy class for 40 min weekly
- 3- Any student who wishes to take chorus should be able to schedule 5 rehearsals weekly (during school) for 40 min each plus each student participates in a vocal literacy class 40 min weekly. There should also be school day scheduling availability for select groups based on individual need (i.e. chamber group, men's chorus, show choir etc.)

Your school 1st year _____

Your school 5th-6th _____

Your school 7th-8th _____

Your school 9th-12th _____

= _____ ÷ 4 = _____

Your school rating

STUDENT-TEACHER RATIO:

CLASS SIZE:

Performance groups in general vary from year to year and their optimum size and balance depends on the musical and ensemble style. Performance groups which require specialized equipment may also be limited by the quantity of the equipment available. Remember that the number of learning disabled or mainstreamed students drastically affects teacher and program effectiveness and that many music areas and musically gifted students require teacher-intensive small group or individual instruction. Considering all this, rate your school 1 (lacking), 2 (basic) or 3 (exemplary).

_____ *Your school rating*

TOTAL STUDENT LOAD:

Education research indicates that personalized teaching with strong followup enhances learning. The total student load directly impacts on a teacher's ability to use those skills. To figure the total number of students taught per week, count each time a child enters your classroom (Class A of 25 students / 3 times weekly equals 75 students). Use the guidelines below to figure your school's basic score. However, in deciding your school's final score DO recognize the difference between teaching 100 students 5 times weekly and teaching 500 students once weekly. Also take into account the percentage of special needs students included in your student load. In using this rating scale also recognize that musically gifted students and some music subject areas require small group or individual instruction on a teacher-intensive basis.

0	Above 700 students
1	500-700 students
2	300-500 students
3	less than 300 students

_____ *Your school rating*

PROGRAM SUPPORT SUMMARY:

Review the checklists on the preceeding pages and summarize your school's "scores" here to reveal strengths and weaknesses.

_____ ROOM QUALIFICATIONS
_____ INSTRUCTIONAL MATERIALS
_____ EQUIPMENT
_____ BUDGET SUPPORT
_____ EXCEPTIONAL STUDENTS
_____ SCHEDULE SUPPORT
_____ CLASS SIZE
_____ TOTAL STUDENT LOAD

_____ total points $\div$ 8 = _____ *Your School Overall*

Use these scores and guidelines to assist in developing a strong action plan to build and enhance support for your vocal music curriculum.

CURRICULUM

GUIDELINES

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NOTES

EXPERIENCES

TONE PRODUCTION: To develop a working knowledge of principles of vocal production.

READING: To develop a working knowledge of musical notation and symbols.

AUDITORY PERCEPTION: To develop inner hearing and the understanding of the relationship of inner hearing to sound production.

EXPRESSION: To provide experiences for self-expression, alone and with others using body and voice.

ENSEMBLE: To develop an understanding of the importance of working toward group goals and the techniques of vocal blend.

COMMUNICATION: To develop the ability to perceive and demonstrate music as a universal form of expression.

K-3 or 4 (Pre-Chorus Experience)

Beginning singing should be explored in classroom music sessions.

FIFTH GRADE (Or First Choral Experience)

Using a balanced variety of age-appropriate music the choral program will plan its curriculum to train each student in the following vocal skills.

tone production:

Be able to differentiate between speaking voice and singing voice
Understand correct posture and breathing skills
Understand fundamentals of diction

Reading:

Be able to follow a two part octavo score
Recognize and understand relationship between written notation and sound

Auditory Perception:

Demonstrate awareness of pitch and timbre through unison singing
Recognize the difference between unison and harmony

Expression:

Recognize expressive qualities of dynamics and tempo in music

Ensemble:

Demonstrate awareness of individual contribution to group effort
Respond to director's leadership
Be aware of the importance of vocal blend

Communication:

Understand how voice as an instrument translates printed music to listening audiences
Adhere to concert etiquette principles

SIXTH GRADE

Using a balanced variety of age-appropriate music the choral program will plan its curriculum to train each student in the following vocal skills.

TONE PRODUCTION:

Develop an understanding of vocal changes through puberty
Understand and demonstrate correct posture and breathing skills
Understand more fully and demonstrate diction fundamentals

READING:

Demonstrate understanding of the relationship between written music notation and sound (diatonic)

AUDITORY PERCEPTION:

Be able to sing in two-part harmony
Begin to experience simple three-part harmony

EXPRESSION:

Continue to recognize and respond to expressive qualities of tempo and dynamics in music
Recognize expressive qualities of phrasing in music

ENSEMBLE:

Understand the role of singer as both soloist and ensemble member
Continue to respond to director's leadership and be able to follow and reproduce simple beat patterns

COMMUNICATION:

Continue to understand how the voice translates printed music to the listening audience
Adhere to etiquette principles as they apply to a concert situation

SEVENTH/EIGHTH GRADE

Using a balanced variety of age-appropriate music the choral program will plan its curriculum to train each student in the following vocal skills. .

TONE PRODUCTION:

Develop skills to accommodate the changing voice
Clarify and demonstrate the relationship between vowels and consonants and tone production.
Develop proper vocal placement
Continue to use and improve correct singing posture

READING:

Understand the relationship of key signature to scale
Demonstrate understanding of written notation (ex: basic rhythms, time signatures, and stepwise scale passages)
Follow two and three part octavo scores.
Recognize treble and bass clef.

AUDITORY PERCEPTION:

Recognize major and perfect intervals
Be able to sing major and minor triads

EXPRESSION:

Recognize expressive qualities of tone color in music, in addition to dynamics, tempo and phrasing.

ENSEMBLE:

Develop part independence within large ensemble
Begin to demonstrate blend and balance within the large ensemble
Continue to respond to the director's more musically interpretive gestures.

COMMUNICATION:

Be introduced to foreign language
Continue to demonstrate understanding of how voice translates printed music to the listening audience
Adhere to etiquette principles as they apply to the concert situation

NINTH-TWELFTH GRADE

Using a balanced variety of age-appropriate music, the choral program will plan its curriculum to train each student in the following vocal skills.

TONE PRODUCTION:

Demonstrate understanding of more developed breathing skills
Continue to develop skills to accommodate the changing voice
Demonstrate expanded vocal ranges within each section
Further develop proper vocal placement

READING:

Be able to sight-sing simple four-part harmony (ex: hymns)
Recognize more complex rhythm patterns and chromaticism

AUDITORY PERCEPTION:

Recognize and reproduce minor, diminished and augmented intervals

EXPRESSION:

Continue to recognize expressive qualities of tone color, dynamics, tempo and phrasing in music
Demonstrate understanding of various style characteristics

ENSEMBLE:

Demonstrate the ability to articulate precisely the components of blend and balance
Demonstrate the ability to perform independent parts by singing in quartets
Demonstrate an increased understanding of conductor's musically interpretive gestures

COMMUNICATION:

Adhere to proper etiquette principles as they apply to the concert situation
Continue to perform repertoire from a variety of style periods and in several languages
Demonstrate understanding of effects of facial and body expression on reception of choral group

NOTES

WORKSHEETS

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HOW TO USE THESE WORKSHEETS

In the section on grade level outcomes this guide has listed specific goals for each of the six identified elements of the choral experience. How each teacher chooses to approach, introduce, teach, and develop those skills is what makes each teacher and each school's curriculum individual. Songs and activities chosen will change from year to year. By using this guide and these worksheets those changes and differences need not affect the scope, aim or sequence of the overall curriculum. A school system's goal of continuity and consistency from grade to grade and year to year becomes easily achievable using this format.

Copy and Use these pages each year to write in the songs and activities which you choose to approach and explore these skills.

FIFTH GRADE (Or First Choral Experience)

TONE PRODUCTION

SONG/METHOD/ACTIVITY

Diff between speaking/singing voice

Und correct posture and breathing skills

Und basic fundamentals of diction

READING:

Follow 2-part octavo score

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Written notation & sound

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FIFTH GRADE (Or First Choral Experience) continued

AUDITORY PERCEPTION:

Pitch/timbre in unison singing

Difference between unison/harmony

EXPRESSION:

Recog dynamics/tempo

ENSEMBLE:

Individual contrib/group effort

Respond to director's leadership

Importance of vocal blend

COMMUNICATION:

Voice translates printed music

Concert etiquette principles

SIXTH GRADE

SONG/METHOD/ACTIVITY

TONE PRODUCTION:

Und vocal changes through puberty

Correct posture and breathing skills

Basic diction fundamentals

116

READING:

Written notation and sound

AUDITORY PERCEPTION:

Sing in two-part harmony

158

Begin simple three-part harmony

159

SIXTH GRADE continued

EXPRESSION:

Tempo/dynamics in music

Phrasing in music

ENSEMBLE:

Singer as soloist/ensemble member

Follow/reproduce simple beat patterns

COMMUNICATION:

Voice translates printed music

Concert etiquette principles

SEVENTH/EIGHTH GRADE

SONG/METHOD/ACTIVITY

TONE PRODUCTION:

Accommodate the changing voice

Vowels/consonants and tone production

Proper vocal placement

Correct singing posture

READING:

Relationship key signature/scale

Written notation (ex: basic rhythms,
time signatures/stepwise scale passages)

Follow 2 and 3-part octavo scores

Recognize treble and bass clef

162

AUDITORY PERCEPTION:

Recognize major/perfect intervals

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SEVENTH/EIGHTH GRADE

.....continued

Sing major/minor triads

EXPRESSION:

Tone color in music

Dynamics and tempo

Phrasing

ENSEMBLE:

Part independence in large ensemble

Blend/balance in large ensemble

Follow interpretive gestures

COMMUNICATION:

Introduce to foreign language

Voice translates printed music

Concert etiquette principles

NINTH-TWELFTH GRADE

SONG/METHOD/ACTIVITY

TONE PRODUCTION:

More developed breathing skills

Accommodate the changing voice

Expand vocal ranges in each section

Proper vocal placement

READING:

Sightsing simple 4-pt harmony

Complex rhythm patterns/chromaticism

AUDITORY PERCEPTION:

Minor intervals

Diminished intervals

Augmented intervals

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NINTH-TWELFTH GRADE

.....Continued

EXPRESSION:

Tone color/dynamics/tempo/phrasing

Various style characteristics

ENSEMBLE:

Blend and balance

Singing in quartets

Follow musically interpretive gestures

COMMUNICATION:

Concert etiquette principles

Variety of style periods/languages

Facial and body expression

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STRAND THREE:

INSTRUMENTAL MUSIC

K-12

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STRAND THREE
INSTRUMENTAL K-12
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PHILOSOPHY

Instrumental music continues to have great significance in American life. Its inclusion in the public and private education of children helps insure this cultural legacy. Among the life-long benefits derived from instrumental music participation are: emotional maturation, self-expression, commitment, aesthetic perception, loyalty, and group participation. We believe that instrumental music performance requires a unique discipline of mind and body, which helps develop and enhance the educational process. We further believe that the school community benefits from the instructional music program through its visibility as well as through its unique academic value.

GOALS

Based upon these beliefs we subscribe to the following goals. Through the teaching of instrumental music we strive to:

1. Provide activities which will enable students to develop the proficiency to actively participate in instrumental music throughout life.
2. Develop skills in discipline and therefore provide a feeling of accomplishment through personal effort.
3. Develop students' sense of community and participation through the service activities incumbent upon the school music organizations.

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STANDARDS

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PROGRAM SUPPORT STANDARDS

Defining the difference between a minimal and an enriched music program is no simple matter. A program's quality depends on a delicate balance of teacher skills and effectiveness, and curriculum and program support.

Much of the recent research in education has been devoted to determining guidelines for measuring and building teacher skills and effectiveness. Therefore, in designing this guide we made the decision to focus on needs particular to the content of classroom music programs rather than teacher skills and effectiveness.

A skilled, effective teacher can do wonders with very little. But, to achieve a program of true quality requires a strong curriculum for that teacher to build upon. Needed as well are materials, budget and schedule to support the teacher and curriculum. Without these, even the most skilled teacher will find it difficult to develop and maintain a quality program.

Pages 143-148 of this guide will provide guidelines for developing a K-12 instrumental music curriculum. As explained, this guide is based on a minimal program. Any quality teacher can build a minimal program, to be enriched with proper materials, budget and schedule support. No teacher can build and maintain an enriched program without proper materials, budget and schedule support. When evaluating your curriculum, use the following section to measure your school's support of the instrumental music program.

HOW TO MEASURE YOUR SCHOOL

On pages 133-139 we have provided worksheets to help evaluate your school's support of instrumental music in the following categories: room qualifications, instructional materials, equipment, instruments, budget, schedule, total student load, exceptional students and class size. As with the curriculum, we have presented you with guidelines designed to allow for any special considerations appropriate to your particular teaching situation. These worksheets are in the form of simple checklists. For each category, rate your school on a scale from 1 to 3 as follows:

1 LACKING

Insufficient to meet the needs of a basic music program

2 BASIC

Enables program to comply with standards outlined in this guide

3 EXEMPLARY

Enables program to exceed the standards outlined in this guide

Each category will be averaged to obtain a numerical summary. An overall picture of your school's program can be figured on page 140.

ROOM QUALIFICATIONS:

The physical space in which a class meets affects a program's possibilities. Music instruction, including performance groups, has specific requirements beyond those of a traditional classroom. We have attempted to give a listing below which covers basic requirements and those qualification which make it possible to develop an exemplary instrumental music program. On the list below assign each item: 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ for music use only
- _____ separate from performance space
- _____ specifically for instrumental music
- _____ 25 Square feet per student, with a minimum of 2500 square feet of floor space, and a ceiling of 16 feet
- _____ meeting minimum state per-student seating standards
- _____ acoustically insulated for music production
- _____ shelving and cabinet storage appropriate for the number of students/ensembles which the room serves
- _____ lockable storage space for equipment
- _____ specialized storage built into special purpose rooms for instruments and music library
- _____ adequate lighting, ventilation and heating
- _____ silent lighting, ventilation and heating
- _____ temperature is within a constant setting of 65° F - 70° F
- _____ humidity is controlled at a level of 40%- 50%
- _____ suitable multiple grounded electrical outlets
- _____ facility available for uniform storage
- _____ secondary program facilities include a minimum of four acoustically treated practice rooms.
- _____ adequate lighting, ventilation and heating for practice rooms
- _____ silent lighting, ventilation and heating in practice rooms
- _____ minimum size for practice rooms is 55-65 square feet
- _____ adequate facility for public performance by music ensembles contained within the school building
- _____ facility acoustically designed for public performance by music ensembles contained within the school building
- _____ at least one small ensemble room (approx 80 sq ft) is provided
- _____ room for a teaching station for each full-time music staff member
- _____ access to the facility is planned for good movement of students and equipment
- _____ room is without permanent [fixed] risers

_____ total points ÷ 25 = _____ *Your school rating*

INSTRUCTIONAL MATERIALS:

A quality instrumental music program should be supported by a balanced variety of resource and reference materials. This balance should include materials for solo and ensemble activities as well as larger instrumental ensembles; jazz and stage bands as well as orchestras and concert and/or marching bands. Considering this and the quantity, quality, and condition of your materials, rate each item on the list below 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ a variety of standard graded performance literature
- _____ a variety of instructional method books
- _____ a variety of current music reference materials for students
- _____ a variety of current music reference materials for instructors
- _____ a variety of music consumables (ex: staff paper, cassette tapes, reeds, valve oils etc)
- _____ a variety of standard classroom materials (ex: paper, pencils etc)
- _____ a basic recording library (record, CD's, cassettes)
- _____ an ongoing, expanded recording library (records, CD's, cassettes)
- _____ a variety of current, quality video instructional materials
- _____ a variety of computer software/music programs available

_____ total points $\div$ 10 = _____ *Your school rating*

EQUIPMENT:

A certain amount of equipment is essential to a quality instrumental music program. There is also a wide range of equipment which enables program growth and enrichment. We have assembled a list of the equipment often used in quality instrumental music programs. Check off the equipment which your program has, and consider the quantity, quality and condition of your equipment in rating each item 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ teaching station (ex: desk/chair)
- _____ student chairs with straight backs
- _____ classroom size chalkboard(s)
- _____ classroom size bulletin board(s)
- _____ student chairs with arms
- _____ heavy duty, adjustable music stands [1 for each 2 students minimum]
- _____ standard classroom equipment (clock, sharpener, wastebasket etc)
- _____ lockable file space for program materials
- _____ piano in good repair and tune
- _____ basic stereo sound system (stereo receiver, turntable, speakers)

EQUIPMENT: (continued)

- _____ cassette tape player/recorder
- _____ complete stereo sound system (basic plus cassette/double cassette, CD, microphone)
- _____ student listening station(s) equipped with headphones
- _____ film and/or slide projector readily available
- _____ overhead projector readily available
- _____ projection screen
- _____ video cassette recorder/TV readily available
- _____ video cassette recorder/TV based in room
- _____ video camera equipment available
- _____ computer(s) available
- _____ computer(s) based in room
- _____ portable platform risers available
- _____ electronic and acoustic tuning devices available
- _____ full length, wall-mounted mirror
- _____ uniforms are provided

IF MARCHING BAND IN PROGRAM:

- _____ marching equipment is provided (marching music holders, drum major and color guard equipment, etc)
- _____ public address system readily available

_____ total points $\div$ 25 = _____ *Your school rating*

(if marching band) $\div$ 27 = _____ *Your school rating*

INSTRUMENTS:

Particular to the instrumental program is the need for a variety of specific musical instruments. Schools must also have basic parts available for those instruments for simple repairs. Specific needs will vary with each teacher, program and community. Considering this, rate each category 1 (lacking), 2 (basic) or 3 (exemplary).

- _____ basic percussion instruments are provided: snare and bass drums and stands, cymbals, orchestral bells, pedal tympani, mallets, beaters, chimes, marimba and xylophone.
- _____ adjunct percussion equipment (ex: triangle, maracas, tambourine etc)
- _____ basic brass support instruments are provided: tuba, baritone, french horn, bass trombone.

INSTRUMENTS: (continued)

- _____ basic woodwind support instruments are provided: bass clarinet, alto clarinet, piccolo, oboe, bassoon, soprano sax, tenor sax, baritone sax.
- _____ a variety of basic instruments from each family is available for student loan and/or rental
- _____ a basic instrument repair kit is maintained (including a variety of woodwind pad sets, corks, felts, springs, glues, mouthpiece puller, rawhide hammer, screwdrivers and pliers).
- _____ electronic instruments are provided (guitars, electric bass, amplifiers, electronic piano(s) and/or synthesizer(s))

IF STRING ENSEMBLES IN PROGRAM:

- _____ basic string instruments are provided in sizes according to program needs and levels (violin, viola, cello and bass).
- _____ a basic repair kit for string instrument support

_____ total points $\div 7 =$ _____ *Your school rating*

(if string ensembles) $\div 9 =$ _____ *Your school rating*

BUDGET SUPPORT:

No program can maintain quality, regardless of curriculum or instructor strength, without a supporting budget to sustain and encourage growth. To do so, a budget must reflect money for the following areas. Rate your school 1 (lacking), 2 (basic) or 3 (exemplary) in each area.

- _____ ongoing repair (incl. regular tunings)
- _____ maintenance of equipment and facility
- _____ updating materials/equipment
- _____ replacement of worn materials/equipment
- _____ expanding instructional resources/equipment
- _____ expanding music and reference libraries (remembering the balance concerns discussed under instructional materials)

_____ total points $\div 6 =$ _____ *Your school rating*

SCHEDULE SUPPORT:

An integral part of a strong music program is the scheduling. Look over the categories below, find the one closest to instrumental music scheduling in your school and use the assigned points.

FIRST YEAR (5th or 6th grade generally)

- 0 - less than one rehearsal/lesson weekly during school hours
- 1 - one 45 minute rehearsal weekly during school hours
- 2 - two 45 minute rehearsals weekly during school hours

OR

- one 45 minute full group rehearsal weekly during school hours
PLUS one 30 min small group lesson weekly during school hours
- 2 1/2 - two 45 min full group rehearsals weekly during school hours
PLUS one 30 min small group lesson weekly during school hours
- 3 - two 45 min full group rehearsals per week during school hours
PLUS two 30 min small group lessons per week during school hours

SIXTH, SEVENTH AND EIGHTH GRADE

- 0 - less than one rehearsal/lesson weekly during school hours
- 1 - one 45 min rehearsal weekly during school hours
- 2 - two 45 min rehearsals weekly during school hours PLUS one 30 min small group lesson weekly during school hours
- 2 1/2 - three 45 min rehearsals weekly during school hours PLUS one 30 min small group lesson weekly during school hours
- 3 - five 45 min rehearsals weekly during school hours PLUS one 30 minute small group lesson weekly during school hours

NINTH THRU TWELFTH GRADE

- 0 - less than five 45 minute full ensemble rehearsals weekly during school hours
- 1 - any student wishing to take band is able to schedule five 45 min rehearsals weekly during school hours
- 2 - any student wishing to take band is able to schedule five 45 min rehearsals weekly during school hours PLUS a 30 min individual instrument lesson during school hours
- 3 - any student wishing to take band is able to schedule five 45 min rehearsals weekly during school hours PLUS a 30 min individual instrument lesson during school hours. IN ADDITION there are scheduled times during school hours for students to pursue select group based on his/her individual needs (ex: small ensembles)

Your school's 1st year rating _____

Your school's 6-8th rating _____

Your school's 9-12th rating _____

Total _____ $\div 3 =$ _____ *Your school rating*
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EXCEPTIONAL CHILDREN:

The Music Educators National Conference has set forth clear guidelines for standards on exceptional children in the publication noted in our foreword. They are included here for use in measuring the curriculum and standards of your school program. Considering these guidelines, rate your school 1 (lacking), 2 (basic) or 3 (exemplary).

1. When handicapped students are mainstreamed into regular music classes:

- a. music educators are involved in placement decisions
- b. placement is determined primarily on the basis of musical achievement
- c. placement does not result in classes exceeding standard class size
- d. placement does not result in a disproportionate number of handicapped students in any class
- e. music educators working with special education students have received in-service training in special education

2. Music instruction is provided in special education classes for those handicapped students not mainstreamed for music.

3. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.

4. Special experiences are available for gifted students.

_____ *Your school rating*

STUDENT-TEACHER RATIO:

CLASS SIZE:

Performance groups in general vary from year to year and their optimum size and balance depends on the musical and ensemble style. Performance groups which require specialized equipment may also be limited by the quantity of the equipment available. Remember that the number of learning disabled or mainstreamed students can substantially affect teacher and program effectiveness and that many music areas and musically gifted students require teacher intensive small group or individual instruction. Considering all this, rate your school 1 (lacking), 2 (basic) or 3 (exemplary).

_____ *Your school rating*

TOTAL STUDENT LOAD:

Education research indicates that personalized teaching with strong follow-up enhances learning. The total student load directly impacts a teacher's ability to use these skills. To figure the total number of students taught weekly, count each time a child enters your classroom (Class A of 25 students / 3 times weekly equals 75 students). Use the guidelines below to figure your school's basic score. However, in deciding your school's final score DO recognize the difference between teaching 100 students 5 times each weekly and 500 students once each weekly. Take into account the percentage of special needs students included in your student load. Also recognize that musically gifted students and some music subject areas **require** small group or individual instruction on a teacher intensive basis.

0	Above 700 students
1	500-700 students
2	300-500 students
3	less than 300 students

_____ *Your school rating*

PROGRAM SUPPORT SUMMARY:

Review the checklists on the preceeding pages and summarize your school's "scores" here to reveal strengths and weaknesses.

_____ ROOM QUALIFICATIONS
_____ INSTRUCTIONAL MATERIALS
_____ EQUIPMENT
_____ INSTRUMENTS
_____ BUDGET SUPPORT
_____ SCHEDULE SUPPORT
_____ EXCEPTIONAL STUDENTS
_____ CLASS SIZE
_____ STUDENT LOAD

_____ total points $\div$ 9 = _____ *Your School Overall*

Use these scores and guidelines to assist in developing a strong action plan to build and enhance support for your instrumental music curriculum.

CURRICULUM

GUIDELINES

NOTES

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EXPERIENCES

TONE PRODUCTION: To develop a working knowledge of the principles of tone and the influences affecting its production.

TECHNIQUE: To develop a working knowledge of the principles of physical coordination needed for melodic and harmonic production.

READING: To develop a working knowledge of musical notation and symbols and how they relate to one's instrument.

AUDITORY PERCEPTION: To develop inner hearing and the understanding of the relationship of inner hearing to sound production and tuning.

EXPRESSION: To provide experiences [through instrumental performance] for self-expression, both alone and with others.

ENSEMBLE: To develop an understanding of the importance of working toward group goals and techniques for instrumental blend.

COMMUNICATION: To develop the ability to perceive and demonstrate music as a universal form of expression.

K-4 (Pre-Band Experience)

Beginning instrumental experiences should be explored in classroom music sessions with early rhythm, melody and harmony instruments.

FIFTH-SIXTH GRADE (Beginning Level)

Using a balanced variety of age/level-appropriate music and methods, the instrumental music program will plan its curriculum to train each student in the following instrumental skills.

TONE PRODUCTION:

- Demonstrate the basic characteristic tone of the instrument
- Demonstrate proper styles of articulation for attacks and releases of tone (tonguing or bowing).
- Demonstrate articulation for separated and smooth styles of tone production.
- Demonstrate the dynamic levels of piano (p) and forte (f).

TECHNIQUE:

- Demonstrate the proper assembly and maintenance of one's own instrument
- Demonstrate correct posture, embouchure, and breath support
- Demonstrate correct breathing techniques
- Demonstrate a knowledge of fingerings, bowings or sticking patterns
- Demonstrate the correct tuning technique of one's instrument
- Percussion: perform basic drum rudiments

READING:

- Understand the line/space relationship of the appropriate clef(s)
- Identify the notes on the staff in the music being performed
- Demonstrate the ability to interpret basic time signatures
- Name basic key signatures of the music being performed
- Demonstrate a steady beat while reading music
- Demonstrate a knowledge of clapping, counting, and performing simple rhythms
- Identify and/or define basic common musical terms and/or symbols
- Perform simple melodic phrases using appropriate rhythm, tempo, and articulations

FIFTH-SIXTH GRADE (continued)

AUDITORY PERCEPTION:

Recognize the difference between a tone that is in tune with another and one that is not.

Imitate modeled examples in different tempi, articulations, and dynamics

Aurally identify and distinguish various meters

Imitate, through echoing, simple rhythmic patterns

EXPRESSION:

Recreate modeled differences in dynamics (including crescendo and decrescendo) and tempi (including accelerando and ritardando)

ENSEMBLE:

Actively participate in a performance ensemble

Demonstrate the responsibilities of a good ensemble performer (such as good attendance, learning of parts, completion of assignments, positive learning attitude toward self-development, and the development of group goals).

Demonstrate the ability to perform an individual part in a heterogeneous setting.

SEVENTH-NINTH GRADE (Intermediate Level)

Using a balanced variety of age/level-appropriate music and methods, the instrumental music program will plan its curriculum to train each student in the following instrumental skills.

TONE PRODUCTION:

Demonstrate the ability to perform a controlled sustained tone at various dynamic levels

Demonstrate the development of confident, supportive tone for solo performance

Maintain characteristic tone of the instrument through the individual development of range

Demonstrate the ability to make appropriate adjustments in tone quality in the performance of vibrato, accents, etc.

SEVENTH-NINTH GRADE (continued)

TECHNIQUE:

- Perform a variety of articulations, including legato, staccato, and various slurring combinations
- Demonstrate the ability to perform 4-6 major scales and identify common key signatures in musical performance
- Perform a chromatic scale, ascending and descending, within a reasonable range
- Demonstrate technique skills of trills, alternate fingerings (or positions), embellishments, etc.
- Strings: Demonstrate a variety of bowings
- Percussion: Demonstrate 8-12 of the standard rudiments

READING:

- Demonstrate the ability to read and apply musical terms to the performance of music
- Demonstrate the growing ability to sight-read as a regular part of the ensemble experience
- Demonstrate the ability to read music with increasing speed
- Identify visually and perform simple, compound, and mixed meters

AUDITORY PERCEPTION:

- Continued development in accuracy of relative pitch and intonation within the ensemble
- Develop awareness of the role of the individual part in relation to the whole, in terms of balance and timbre
- Echo/imitate complex rhythmic patterns
- Demonstrate the ability to identify structured units [such as phrases, sections, introductions, endings, etc]
- Demonstrate an awareness of texture in music
- Demonstrate an awareness of the tone color changes resulting from combining various combinations of instruments

EXPRESSION:

- Demonstrate an ability to incorporate expressive elements of style and phrasing in individual and group performances
- Demonstrate an ability to verbalize elements of various musical interpretations [using accurate style labels, vocabulary]
- Demonstrate greater dynamic flexibility [rise/fall, stress/non-stress]
- Imitate and recreate modeled melodic phrases which demonstrate growth, tension and release.

SEVENTH-NINTH GRADE (continued)

ENSEMBLE:

Demonstrate the ability to perform, as a group member, various meters and rhythmic changes [ritardando, accelerando, etc]
Demonstrate a positive attitude toward group participation and self-discipline, as they apply to the development of group goals
Demonstrate independence in performance of rhythm patterns which differ from those played by others within the ensemble
[ex: non-parallel rhythms]

TENTH-TWELFTH GRADE (Advanced Level)

Using a balanced variety of age/level-appropriate music and methods, the instrumental music program will plan its curriculum to train each student in the following instrumental skills.

TONE PRODUCTION:

Demonstrate improved capacity to perform with fluent, controlled tone quality, control of varying dynamics, extended range, and, where appropriate, vibrato
Demonstrate the ability to make controlled changes in the tone quality of one's instrument
Show the ability to make judgements concerning tone quality in a small ensemble

TECHNIQUE:

Play major scales within the practical range of the instrument
Demonstrate a variety of tonguing techniques, with good control, at all ranges and at accelerated tempi
Percussion: Show ability to perform 20-25 rudiments and show a proficiency in a variety of mallet instruments.
Strings: Exhibit improved technical facility and precision.

READING:

Demonstrate the ability to read complex meters and rhythm patterns, mixed meters, changing meters, asymmetrical patterns, and non-traditional notation
Demonstrate sight-reading skills in music of moderately advanced levels, and of varied tonalities

TENTH-TWELFTH GRADE (continued)

AUDITORY PERCEPTION:

Demonstrate the ability to recognize major, minor and perfect intervals

Show an understanding of the tuning requirements/deficiencies of one's own instrument

Demonstrate ability to vocalize intents prior to playing

Demonstrate ability to echo, vocally, major and minor melodic patterns prior to playing.

EXPRESSION:

Interpret music in style consistent with historical perspective

Show ability to verbalize judgement in musical problem situations

Demonstrate independence in the interpretation of musical lines and phrases

Demonstrate sense of style through accepted performance practices

Show knowledge and appropriate application of elements of expression in music

ENSEMBLE:

Demonstrate contribution to sense of ensemble theory [matching and blending of sounds, balance, and pitch]

Demonstrate an understanding of rhythm and rhythmic styles as a unifying element

WORKSHEETS

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HOW TO USE THESE WORKSHEETS

In the section on grade level outcomes this guide has listed specific goals for each of the six identified elements of the instrumental experience. How each teacher chooses to approach, introduce, teach, and develop those skills is what makes each teacher and each school's curriculum individual. Songs and activities chosen will change from year to year. By using this guide and these worksheets those changes and differences need not affect the scope, aim or sequence of the overall curriculum. A school system's goal of continuity and consistency from grade to grade and year to year becomes easily achievable using this format.

Copy and Use these pages each year to write in the selections, methods, or activities which you choose to approach and explore these skills.

FIFTH-SIXTH GRADE (Beginning Level)

150 TONE PRODUCTION:

SELECTION/METHOD/ACTIVITY

Charact tone of instr

Styles of articulation
[attacks and releases]

Articulation
[separated and smooth]

Dynamic levels [p and f]

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TECHNIQUE:

Assembly and maintenance

FIFTH-SIXTH GRADE (continued)SELECTION/METHOD/ACTIVITYPosture, embouchure, supportBreathing techniquesFingerings/bowings/stickingTuning technique**READING:**Line/space relationshipNotes on the staffBasic time signaturesBasic key signaturesSteady beatSimple rhythmsMusical terms/symbolsMelodic phrases
[rhythm, tempi, artic.]

FIFTH-SIXTH GRADE (continued)SELECTION/METHOD/ACTIVITY**AUDITORY PERCEPTION:**Tone in tune / one that is notImitate modeled examplesVarious metersImitate simple rhythmic patterns**EXPRESSION:**Recreate dynamics and tempi**ENSEMBLE:**Actively participate

Demonstrate the responsibilities

Good attendance

Learning of parts

Completion of assignments

Positive learning attitude

Development of group goals

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Individual part/heterogeneous setting

SEVENTH-NINTH GRADE (Intermediate Level)

153 TONE PRODUCTION:

SELECTION/METHOD/ACTIVITY

Sustained tone / dynamic levels

Tone for solo performance

Development of range

Adjustments in tone quality
[vibrato, accents, etc.]

TECHNIQUE:

Variety of articulations
[legato, staccato, slurring comb]

4-6 major scales/key signatures

Chromatic scale, asc & desc

Technique skills
[trills, alternate fingerings,
embellishments, etc.]

Strings: variety of bowings

Percussion: 8-12 rudiments

SEVENTH-NINTH GRADE (continued)

READING:

SELECTION/METHOD/ACTIVITY

Read and apply musical terms

Sight-read as a regular part

Read music with increasing speed

Simple, compound, mixed meters

AUDITORY PERCEPTION:

Relative pitch and intonation

Individual part / whole
[balance and timbre]

Complex rhythmic patterns

Identify structured units
[phrases, sections, intros, endings]

Texture in music

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Tone color changes
[combinations of instruments]

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SEVENTH-NINTH GRADE (continued)

EXPRESSION:

SELECTION/METHOD/ACTIVITY

Style / phrasing

Elements musical interpretations
[style labels, vocabulary]

Dynamic flexibility
[rise/fall, stress/non-stress]

Imitate/recreate melodic phrases
[growth, tension and release]

ENSEMBLE:

Meters and rhythmic changes
[ritardando, accelerando, etc]

Positive attitude
[participation, self-discipline]

Rhythm patterns which differ
[EX: non-parallel rhythms]

TENTH-TWELFTH GRADE (Advanced Level)

tone production:

Fluency & control
[tone quality,dynamics,
range, vibrato]

Controlled changes of tone

Judgements /tone quality

TECHNIQUE:

Play major scales

Tonguing techniques
[control,ranges, tempi]

Percussion: 20-25 rudiments
variety of mallet instr

Strings: facility and precision

READING:

Complex meters and rhythms
[mixed, changing meters,
assymmetrical patterns,
non-traditional notation]

Sightreading skills
[moderately advanced levels
and varied tonalities]

SELECTION/METHOD/ACTIVITY

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TENTH-TWELFTH GRADE (continued)**SELECTION/METHOD/ACTIVITY****AUDITORY PERCEPTION:**Major, minor, perfect intervalsTuning requirements/deficienciesVocalize intents prior to playingMajor/minor melodic patterns**EXPRESSION:**Interpret / historical perspectiveMusical problem situationsInterpretation of lines /phrasesSense of styleExpression in music**ENSEMBLE:**

Sense of ensemble theory²¹²
[matching / blending of sounds,
balance, and pitch]

Rhythm and rhythmic styles

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REFERENCES

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The School Music Program: Description and Standards;

Music Educators National Conference; 1986

Standards of Learning Objectives for Virginia Public Schools - Music;

Commonwealth of Virginia, Department of Education; 1983

Music in the Middle / Junior High School;

Volume I: Syllabus Field Test Edition, The University of the State of New York, The State Education Department, Bureau of Curriculum Development, Albany, New York.

Music in General Education;

Music Educators National Conference, 1965

SCHOOL PROGRAM PROFILE

Use the chart below to begin a careful profile of the current status of your music program. In doing so, this curriculum guide can become a working tool for building an exemplary program. Enter the current ratings from all previous strands to determine the present profile of your system's music program. Following suggestions from this guide, as well as a self-determined schedule of solutions, ratings should improve yearly.

AREA	1989 1990	19 19	19 19	19 19	19 19
Classroom K-8 (pg 14)					
Classroom 7-12 (pg 72)					
Vocal K-12 (pg 104)					
Instrumental K-12 (pg 140)					
System Wide (pg 162)					

Schedule Support:

[assign each a 1, 2, or 3]

_____ schedules allow students to participate in a complete variety of musical activities [classroom, vocal, and instrumental] within each school year

_____ systems includes a music department representative in scheduling and activities planning committees

_____ total points $\div 2 =$ _____ *Your school rating*

PROGRAM SUPPPORT SUMMARY

Review the preceeding pages and summarize your school's "scores" here to reveal strengths and weaknesses in system-wide structure.

_____ **PROFESSIONAL DEVELOPMENT**

_____ **CURRICULUM PLANNING**

_____ **PERFORMANCE OPPORTUNITIES**

_____ **SCHEDULE SUPPORT**

_____ total points $\div 4 =$ _____ *Your school rating*

Use these scores and guidelines to assist in developing a strong action plan to build and enhance organizational and structural support for your music program.

To see a rough profile of your school's strengths and weaknesses across the K-12 structure fill out the School Program Profile on the following page.

Curriculum Planning:

[assign each a 1, 2, or 3]

- _____ system supports school-day planning time for the full K-12 music staff to meet on a regular basis (minimum: monthly)
 - _____ system supports school-day planning time for individual teachers, appropriate for their teaching load [minimum: 1 period per week per curriculum/grade taught or 1 for every 5 classes taught]
 - _____ system supports planning time for classroom music teachers to meet and plan with regular classroom teachers on integrated projects and topics.
 - _____ system supports a structure including department head/team leader within the department
 - _____ system's governing body has an officially adopted policy regarding music education [philosophy and goals] developed by and for their system
 - _____ each music teacher within the system has an ongoing curriculum outline for their areas of responsibility
- _____ total points $\div$ 6 = _____ ***Your school rating***

Performance Opportunities:

[assign each a 1, 2, or 3]

- _____ system supports opportunities for each performance group to present a public concert at least twice yearly
 - _____ system supports opportunities for each performance group to present a concert for their peers, within the the school day, at least once yearly
 - _____ system supports opportunities for performance groups to take part in school and community service activities
 - _____ system supports activities for musically gifted individuals to have special opportunities within the music classroom and performance programs
 - _____ system supports unique performance opportunities [ex: local or distance touring by school group] and the fund-raising efforts which they may require
 - _____ system supports special performances [ex: visiting artists, musical exchanges, faculty performances]
- _____ total points $\div$ 6 = _____ ***Your school rating***

STANDARDS

Certain elements of a quality music program cannot be broken into grade levels or topics. A school system which desires a quality music program must have continuity of quality from kindergarten through high school and across classroom, vocal and instrumental lines. We have cited on the next pages several areas of system-wide concern. For each category, rate your school on a scale from 1 to 3 as follows:

1 LACKING

Insufficient to meet the needs of a basic music program

2 BASIC

Enables program to comply with standards outlined in this guide

3 EXEMPLARY

Enables program to exceed the standards outlined in this guide

Each category will be averaged to obtain a numerical summary and an overall picture of your school's system-wide music program can be figured on page 162.

Professional Development:

[assign each a 1, 2, or 3]

- _____ system supports regular teacher attendance at professional workshops
- _____ system supports regular teacher attendance at local, state, and national music conferences
- _____ system recognizes participation in professional music and music education organizations
- _____ system supports the individual musical growth of its staff
- _____ system recognizes teacher leadership in professional organizations
- _____ total points $\div 5 =$ _____ *Your school rating*

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STRAND FOUR:

SYSTEM-WIDE
STRUCTURE

MUSIC GOALS

adapted from MENC guidelines published in 1965

SKILLS

1. Each student will have skill in listening to music. [The generally educated person listens with a purpose.]
2. Each student will be able to sing. [The generally educated person is articulate.]
3. Each student will be able to express him/herself on a musical instrument. [A generally educated person is curious.]
4. Each student will be able to respond to musical notation. [A generally educated person is literate.]

UNDERSTANDINGS

1. Each student will understand the importance of design in music. [A generally educated person understands the structure of the various disciplines.]
2. Each student will relate music to man's historical development. [The generally educated person has historical perspective.]
3. Each student will understand relationships between music and other areas of human endeavor. [The generally educated person integrates his/her knowledge.]
4. Each student will understand the place of music in contemporary society. [The generally educated person is aware of his/her environment.]

ATTITUDES

1. Each student will value music as a means of self-expression. [A generally educated person has developed outlets for his/her emotions.]
2. Each student will desire to continue musical experiences. [A generally educated person continues to grow.]
3. Each student will discriminate with respect to music. [A generally educated person makes choices based on knowledge and experience.]